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# Community Music

Suggestions for Developing Community  
Singing, Choruses, Orchestras and Other  
Forms of Community Music

*Compiled by the*  
Bureau of Community Music  
Community Service  
(Incorporated)

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# Introduction

**W**E have been and are now in a period of musical reconstruction. This pamphlet, which is an attempt to interpret and guide certain phases of this reconstruction, deals primarily, although not exclusively, with that remarkable social phenomenon which our war activities brought into high relief—community or mass singing.

Community singing was not originated as a war activity; it was already well under way as early as 1913, but it was marvelously stimulated, and, in fact, given its nation-wide significance when it was invoked as a great patriotic force. The men who were mobilizing the country realized that the war could be successfully carried on only by an aroused people. They wisely called upon music to be one of the main forces in producing this condition. The musicians of the country responded to the call with a spirit of devotion that will long bring them honor and thanks from a grateful people. The complete story of the service of music and musicians in the winning of the war can never be told. Abundant recognition, however, has been given the fact that music not only did its part, but more than fulfilled any hopes that even its most enthusiastic devotees might have cherished.

With the stopping of the war there followed almost immediately a cessation of all the activities which had been enlisted to stir the nation into a great emotional fervor. To the ordinary man in the street and the boy in uniform the necessity for such activities is past—the war has been won! As a result a great reaction ensues. What is the meaning of it all? Is it not probable that some of the excesses of the present period are the results of the reaction from the economies and reconstructions of the war, or that they are the endeavors to continue in some form the heightened emotional life stimulated in those trying days?

Leaving aside other aspects, let us examine for a moment the case of music. The war gave our mute, songless people a voice. The singing of war songs, popular songs, folk songs



and stately hymns became amazingly general. The musicians of the country, filled with the spirit of patriotism, gave not only of themselves, their money and their talents, but also—what in many cases was hardest of all—apparently abandoned their standards of taste and acquiesced in the use of music which but a short time before had received their severest criticism. But with the cessation of the war many of them have said: “Let us now return to sanity and good taste. During the war we let down the bars in the singing of popular music; it has served its purpose of unifying and fortifying us. But that necessity is past and we must immediately return to our pre-war standards. Let us hasten to put up the barriers so that we may keep out this motley horde of cheap songs which threaten to engulf us and to destroy all good music.”

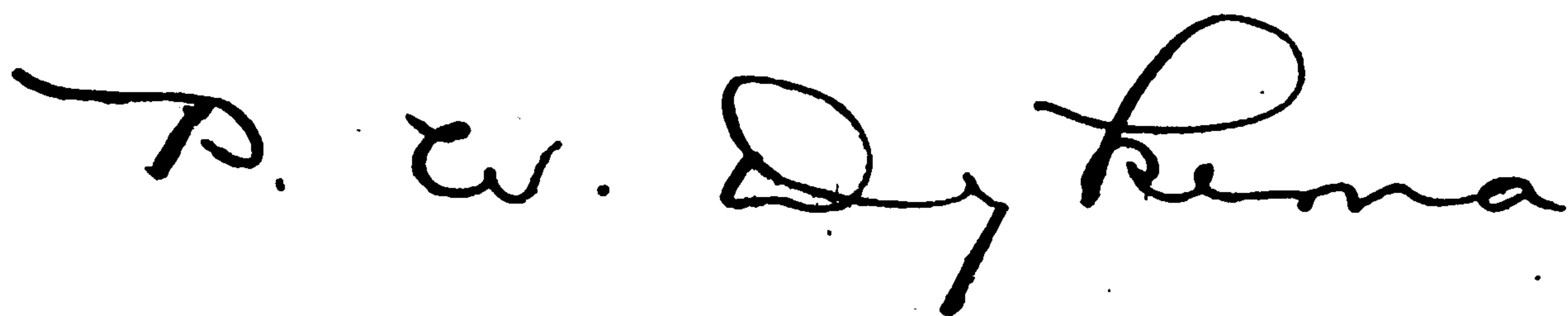
No one who cares for music; no one who cares for the welfare of our country—and the ideals of the two are closely related—can turn a deaf ear to such statements. Such a sincere point of view deserves careful consideration. Shall the leaders of America, the thoughtful men and women who help form opinion, place a ban upon popular music and trumpet the call to use only the finer things—the folk song and the chorale, the opera and oratorio masterpieces? If it were possible to institute such a crusade, would it be wise? Would it bring about the results desired?

There are many sides to this question. Song during the war period was by no means a musical phenomenon alone. In many cases the musical element was very slight. The community sing of war times has done very little in the way of musical development if we are to consider technical musical results only. As far as musical taste is concerned most people have not progressed far beyond the standards with which they started. Candor, however, compels us to admit that if it be progress to go from nothing to something, the great groups of people who sang for the first time in their lives during this great popular singing movement represent a decided advance. Thousands of boys from the farm and the city, the hosts of men in business and social clubs, the numberless girls in industrial establishments, and the many women in philanthropic groups who through sings were stirred into their first enthusiastic, whole-hearted singing, represent no negligible factor. Whatever may be said of their musical development, war singing undoubtedly did much with them.



from a social point of view. Are these people ready for a large leap in musical development? Are they ready to relinquish what they now know and like and plunge into the finer but unknown material? Are they ready to abandon entirely the social aspect which controlled during-the-war singing, and to insist upon musical considerations only? This is but one aspect, but it suggests the type of consideration which must be borne in mind when one is tempted to solve with a single formula the problem of what should follow the community singing activities.

Those who have compiled this booklet are not trying to dictate any set plan of action; they are studying conditions. They have but one object, which is the very object which was widely approved during war times—making music an effective social instrument for producing finer Americans. Now, as then, music to them is a means, not an end. They hope, believe, and are sincerely desirous that gradually as this movement continues people will welcome the better type of music so that eventually the standards of even the most puritanical music critics will be reached. They believe, in other words, that anyone who gets a start in music will eventually be led into the better things, and that any music is thus better than no music. This illuminating booklet gives their best thought up to the present time. As they see more wisely, as new conditions arise in our social fabric which demand different musical treatment, this pamphlet will be revised. As the book now stands it is worthy of the serious considerations of all who love America, who love music, and who wish to see America served through music.

A handwritten signature in cursive script, reading "D. C. Dykema". The signature is written in dark ink on a light background.

*Chairman, Department of Public School Music*  
University of Wisconsin





# Preface

## COMMUNITY MUSIC—AN INTERPRETER OF COMMUNITY LIFE

**B**EFORE the war community music was coming into its own. People were beginning to realize the values for neighborliness and community life which lay in coming together for community singing in which all could participate. Thus was made possible a sharing on the part of each, no matter how small or great his talent, in song as the universal means of self-expression.

Then came the war, and with it the remarkable development of singing in the camps through which our army became a singing army.

In the home communities there came, too, a renaissance of song. Relatives and friends began to sing the songs which the boys were singing in camp. In all places where people gathered together came this spontaneous expression of a common patriotism and of a high emotional response.

The boys began to come home. Now community singing served to express the gratitude of a nation welcoming home its heroes. The songs which the boys had sung at the camps and overseas were sung to them by civilians as they marched down the streets or assembled at welcome home celebrations.

As a result of war experiences people have learned to participate in some form of musical expression and have enjoyed the physical, mental and spiritual reactions which have made of community singing a social instrument. Through the community singing movement they have made their start in musical development. Spontaneous mass singing is the threshold, the open door to community music.

If America is to become a music loving nation, if it is to have an appreciation for the best music, the impetus gained during the war must not be lost. Never again must the great mass of people remain constantly passive contemplators and listeners, thereby losing for the individual, the group and



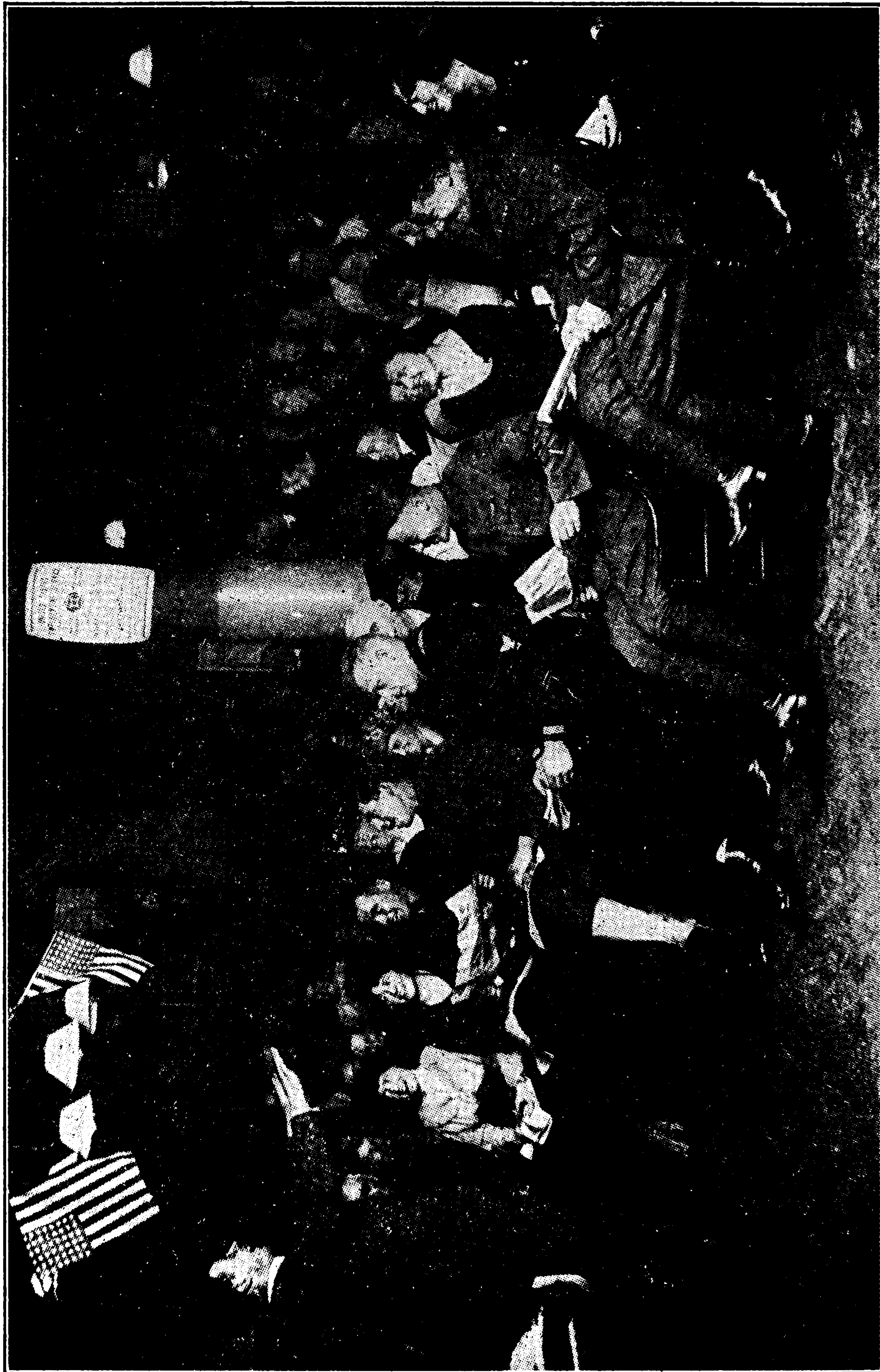
the community the values which come from participation—from sharing in a common expression of the more spiritual things of life.

It is not too much to hope that by a process of taking the best music to the neighborhoods where the people are, by building slowly through small neighborhood groups and community interests, by seeking out the talent which lies latent in neighborhoods, and by the development of an appreciation of good music through participation, America shall become a music loving and a music producing nation.

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# CHAPTER ONE

## Organizing a Community for the Development of Community Music

**B**EFORE an attempt is made definitely to carry on activities, a study should be made of what has been accomplished in the community, and what organizations are working at the present time toward the development of community music. It is not intended to indicate here a study that will necessitate very exhaustive inquiry, or the services of a paid investigator. We suggest a community study by volunteer members of the community. The results can be brought together at committee meetings, and well coordinated plans can then be made for meeting the musical needs of the community. In your study you will want to find out the four following facts:

1. What has been accomplished musically in your city from a community point of view?
2. What are the principal factors now contributing to the development of community music?
3. What is being planned by people in your community for the future along community music lines?
4. What should be done to meet the community music needs of your community and how should it be done?

### *Methods for Making the Survey*

For the purpose of making the survey, get together a committee of people interested in the development of community music. The committee should not consist exclusively of musicians. It is important that the committee include representative citizens from some of the following organizations and groups:

The city; the Chamber of Commerce; the Recreation Department; the churches; the fraternal orders; business men's  
[ *eleven* ]



organizations, such as Rotary Clubs, Kiwanis Clubs, athletic clubs, advertising clubs, credit men's associations, retailers' and wholesalers' associations, manufacturers' organizations; commercial music houses; theatres; schools; women's clubs; mothers' clubs; Parent Teachers' Association; Daughters of the American Revolution; Young Women's Christian Association; Young Men's Christian Association and other community groups.

Secure an attendance at an initial meeting of as many of these interested people as possible for a discussion of community needs along musical lines. At this time the committee may be selected for making the study. Be sure that your committee is broadly representative of the various groups in the community, and not exclusively a Music Committee. This committee may or may not function later as the permanent Music Committee.

#### QUESTIONS FOR THE SURVEY COMMITTEE TO ANSWER BY INQUIRY IN THE COMMUNITY

##### *Municipality's Relation to Music*

1. How large is your city?
2. What type of musical activities does your city government finance or supervise?
3. What public officials have administrative responsibilities in this musical work?
4. Do you have a municipal orchestra or band and have you a municipal organ?
5. Does the city support a municipal music director or chorus leader?

##### *Musical Organizations*

6. What musical organizations or clubs are there in your city?
7. What are these organizations doing to bring music to the various groups which go to make up the community?
8. What evidences are shown of a spirit of cooperation between the various musical clubs of the city?
9. In what big musical or civic events have the various musical organizations joined together?



10. What plans for joint appearances have been developed by the choral clubs?

11. Have you any chamber music organization such as stringed quartette, trio, etc.?

12. What has been done by these chamber music ensembles in the way of giving concerts with all local talent?

13. How many music clubs in the city are part of a state or national federation?

14. Do you have a women's club? What is it doing to encourage community music? Has it a choral union, glee club, etc.? Does it use music on the club programs as an entertainment or educational feature?

15. To what extent do the music clubs cooperate with other interests to make the city more musical?

16. Do you have a Civic Music Association?

### *Concert Development*

17. What is the proportion of well-to-do citizens who give backing to the city's musical enterprises?

18. To what extent are local artists shelved in favor of imported ones of no superior merits?

19. What has been done by concert managers for choral clubs toward exchanging artists with nearby cities?

20. How much of a movement has been started by your city in conjunction with nearby cities to develop music in the entire district?

21. Do you now have, or did you ever have, a festival week of song in your city?

22. How many and how successful have been the annual music festivals on a musical art basis?

23. Is there an auditorium in your city where any great musical event might be held?

24. What are the resources in the way of halls for smaller concerts?

25. To what extent do the musical instrument houses give series of concerts?

26. Do they hire imported talent exclusively?

27. Has the city a symphony orchestra?

28. How many educational programs of "pop" concerts are given by this orchestra? Are there visiting orchestras?



29. How many of the musical organizations such as school and college glee clubs, small dance orchestras and all community singing units ever feed into the already established symphony, Philharmonic Orchestra, oratorio society, or music festival chorus for a higher study and appreciation of music?

30. How many concerts for the public are given by the private schools and colleges in the city?

31. Are these held at a community gathering place where every one can go?

32. Which of the hotels have morning or afternoon musicales?

33. Which of the hotels have musical programs for the public during the week or on Sunday afternoons?

34. Has the city an art museum and how extensively has it given series of concerts for the benefit of the people?

35. Have any of the civic or welfare organizations aided the city's symphony orchestra, oratorio chorus, or other musical enterprise in financing its campaign, extending its membership, or bringing its concerts to a more widespread public?

36. How considerable is the spirit of cooperation between the professional musicians of the city?

### *Musical Instruction*

37. How many music schools are there in the city?

38. What are they doing towards bringing their pupils before the public in concerts?

39. Are there any music settlement schools in the city?

40. To what extent have these settlements given free instruction to talented students?

41. What provision has been made by organizations or schools in your city for the private musical instruction of needy students?

42. In what ways do the private music teachers get out of their studios into the current of civic movements?

43. In what sort of association are the music teachers in your city banded together for constructive musical work?

44. How many schools such as girls' private schools and colleges have you, and does music form a vital part of their curriculum?



# ORGANIZING FOR COMMUNITY MUSIC

45. To what extent have public sight singing classes been introduced in the city?

46. How much class instruction has been given in voice culture at a nominal fee?

## *Public School Music*

47. Does your public school system have a music supervisor? What are his qualifications?

48. What is he doing to take the community music of the schools to the community?

49. How large is his staff of assistants?

50. Do the schools give cantatas, musical comedies or operatic performances?

51. Are there any school orchestras or bands in your city?

52. Does the high school have a glee club or a girls' chorus? How much do the pupils sing out of school? In what organization? What kind of songs?

53. What does the Superintendent of Schools do in encouraging the schools to join together in joint musicales for the benefit of the community?

54. Does the Board of Education encourage concerts given by the young people of the school or community?

## *Citizenship Work*

55. What are the chief racial or nationality divisions of the community, and how will these racial divisions influence your music program?

56. How much of a citizenship program has been carried on by any of the local musical organizations?

57. What is being done by the civic authorities to use music as a citizenship medium?

58. To what degree have any of the national groups been made participants in any civic, patriotic, or other celebrations through their choruses, their folk dancers, etc.?

59. What musical clubs exist among the foreign-born population of the city?

## *Churches*

60. To what extent have the churches of your city used community singing as an adjunct to certain services?



61. To what extent have community organ recitals been held either at one given church or in the form of a series of recitals at a succession of churches?

62. What is being done by the churches toward the giving of special musical programs to which the general public is invited?

63. What are the church choir directors doing to encourage more and better congregational singing?

64. How many churches have their congregations sing in some of the choral work with the trained choir?

### *Among Business Men*

65. In what way do the business men of the town encourage the musical outgrowths of the community?

66. With what frequency do the luncheon clubs of your city, such as the Rotary and Kiwanis clubs, have singing at their meetings?

67. Which of the fraternal orders have singing at their meetings?

68. How general are the cases of business men who subscribe to the maintenance of the various organizations but never go to hear their concerts?

### *Welfare Work*

69. In what ways do the playground teachers use singing in connection with playground activities?

70. What is the Y. M. C. A. doing to promote music?

71. What might they do that they are not now doing?

72. What is the Y. W. C. A. doing?

73. What are the Knights of Columbus doing to promote music in their social and welfare work?

74. How frequently do your Boy Scouts participate in mass singing?

75. What place does singing have in the work of the Girl Scouts?

76. What glee clubs, choral clubs, bands, or other musical organizations exist in the two societies just named?

77. How much singing is there at meetings of the American Legion, and what is it developing in the way of a band, glee club, or other musical organization?



78. Do you have a municipal boys' club? If so, what is it doing in music?

79. What are your corrective institutions, insane hospitals, etc., doing to have music for their patients?

80. What is the local Red Cross doing for music?

81. What kinds of music does the Red Cross introduce in the hospitals?

82. Does it have singing at its many welfare meetings?

### *Industrial Music*

83. In which of the factories in your city is there community singing?

84. In which of the department stores are there sings, and to what extent?

85. What is being done in the factories and stores to form bands, glee clubs and orchestras among the employees?

86. In which of the factories or department stores have operettas or cantatas been given?

87. In which of the factories or stores are there sings on the company time?

88. To what extent are after-hour sings held among these industrial groups with voluntary attendance?

89. In which of the factories or stores is there singing at dances or other entertainments of their employees?

90. What have any of the employers done to provide free musical instruction for their employees who show musical talent?

91. In cases of stores or factories which maintain bands or orchestras, how many of them use musical instruments that were purchased with funds raised by the employees? How many firms furnished instruments for employees?

92. To what extent have musical competitions been inaugurated between floors or departments of factories or stores?

93. How many factories have given outdoor community sings to which people of the neighborhood and employees of nearby factories were invited?

94. To what extent have any of the factories or stores formed units which have taken part in local pageants?

95. Have any of the department stores or factories called upon their employees for an expression of talent through the



medium of the "stunt" party in an effort to determine upon a future musical course?

### *Choral Work*

96. Which choruses in the city have given performances of oratorio?

97. Has the city a community chorus?

98. Is this community chorus made up merely of individuals or is it a composite chorus based on the unit system?

99. If the latter is the case, from what groups do these units come?

100. To what extent has the community chorus taken a part in big civic celebrations and meetings?

101. What performances of oratorio or other extended works have been given by it?

102. What competitions have been held between various choral bodies of the city?

103. What choral units are there among the newsboys, policemen, firemen or labor unions?

104. How generally have individuals with good voices been discovered in various groups and induced to join some existing chorus?

### *Community Orchestras and Bands*

105. Has the city a general community orchestra?

106. What separate groups have smaller community orchestras, such as community centers, stores, factories.

107. Is there a musicians' union in your town?

108. If so, what is its attitude toward the union members playing in community orchestras?

109. Are the union musicians allowed to volunteer their services for community projects?

110. Are they allowed to perform for salary with amateur and non-union musicians in community orchestras?

111. Has anything been done toward having either the general community orchestra or the smaller orchestras play for public events in various sections and for various groups of the city?



112. How many bands are there in the city and by what organizations are they sponsored?

113. Which of these bands are strictly professional organizations and which operate on a community basis?

114. How generally are community bands or orchestras used as accompanists for community singing?

115. Have there been any instances of organizations or groups volunteering to pay for the equipment of instruments or the musical library for any community bands or orchestras?

116. What musicians of the city have undertaken the drilling of community bands or orchestras and have they done so as volunteers or for a nominal fee?

117. Has anything been done in the community to train young musicians who have revealed talent in the playing of band or orchestra instruments? Has this been done in classes or private lessons?

118. Has any training been offered in the community for orchestra and band leaders?

119. Has opportunity been given for these community bands and orchestras to play for the people in the neighborhoods where most of the players live?

120. What efforts have been made to encourage the formation of orchestras in the Sunday schools?

121. In what sections have high school bands or orchestras been used as nucleus for neighborhood orchestras which include adults?

122. What civic or community music interests have attempted to form a community clearing house for all music literature, instrumental and vocal?

123. Has the city had a musical tournament including the various types of orchestras and bands in competition?

124. What bands or orchestras are there among the newsboys, policemen, firemen or labor unions?

125. How many toy symphonies have been organized among small children for the purpose of stimulating interest in orchestral preparation?

126. Have percussion orchestras of pianos, drums, cymbals, bells and tympani been organized among piano students (including as many as sixteen pianists)?



*Community Opera*

127. Has any community performance of grand opera ever been given in the city?

128. Is there a permanent community opera company in the city?

129. To what extent is the city visited by touring grand opera companies?

130. Have any community opera performances been given with entire local cast?

131. What operas have been given locally with some visiting principals?

132. What enterprises in the giving of local operetta have been conducted in the city?

133. Have any music schools or other educational institutions given performances of parts of grand or comic operas?

134. To what extent has the directing and coaching of such local performances been entirely in the hands of residents of the city?

*General Community Singing*

135. How important a part has community singing played in the big mass meetings in the city?

136. How extensive and how successful is the system of park sings?

137. With what success have block sings been carried on in the community?

138. How generally have sings been held at picnics, field days or outdoor celebrations of fraternal orders and other groups?

139. How frequently has there been singing in conjunction with pageants, either with singing marchers in line or with groups of singers along the sidewalk?

140. To what extent has singing been introduced in the community centers?

141. How largely has community singing been used in connection with the pageants given by various organizations?

*Music Library Facilities*

142. How many of the local public libraries have music departments?



## ORGANIZING FOR COMMUNITY MUSIC

143. What is the scope of the equipment of these departments with regard to (a) scores of musical compositions, (b) musical periodicals, (c) reference books of music, (d) song slides or charts for public use?

144. Have these music departments talking machine records and player-piano rolls which are available for the use of the citizens?

145. To what extent have children's concerts been given at the various branch libraries, illustrating music which the children may be studying?

146. Have any civic or community music interests attempted to form a community clearing house for all music literature, instrumental and vocal?

### *Christmas Music*

147. Do you have Christmas caroling in your city around a community Christmas tree?

148. Are special groups of carolers sent out to sing to the residents of the various sections of the city?

149. Does the city have the old custom of singing by groups called "waits," which travel from place to place (on motor trucks), either on Christmas Eve or early Christmas morning?

150. How often has the city had singing by groups of marching carolers with a quartette of horns as the accompaniment?

151. With what frequency has the city had union Christmas song services, uniting churches of all denominations?

### *Music in the Theaters*

152. How many theaters are there in the city giving the following types of performances: (a) legitimate productions, (b) motion pictures, (c) vaudeville and burlesque?

153. How large are the orchestras maintained in the legitimate theaters?

154. How many of the motion picture theaters have large orchestras which give programs containing some symphonic music?

155. Do any of these motion picture theaters have Saturday morning performances for children in which there is special music in conjunction with educational films?



156. Which of the theaters have had community singing as part of the regular performance?

### *Publicity and Information*

157. What attitude do the newspapers take as to publishing musical news?

158. Do they base the amount of space they can give to musical matters upon the amount of advertising that is given them by local musicians and musical enterprises?

159. Do the newspapers ever devote a special page or part of a page to the interests of the local musical development?

160. How frequently have the music stores or other merchants donated part of their advertising space to boosting some worthy musical project?

161. Are there to be had in the community any reference lists of (a) available professional musicians and their fees for choral, orchestral or band conducting, (b) available soloists, both vocal and instrumental, and their fees, (c) all ensemble groups and their fees?

162. Are there any available calendars of the city's musical events for the year?

163. To what extent has propaganda been made for music in the community through the form of a musical exposition and festival?

## DEVELOPING A WORKING ORGANIZATION

When your study has been completed, a permanent Music Committee should be appointed. This committee may be chosen from the personnel of the committee making the study, or it may consist of an entirely different group of people. In the process of making the musical study a number of people interested in community music will be found who were not known when the committee was brought together.

### *Music Committee*

The Music Committee should consist of people from community groups as well as of a number who are interested primarily in music. It is necessary that there be members with both sufficient musical training and social sense to understand



and meet technical problems in planning and executing the community music program. It is also important that the committee include representative citizens from widely different callings and occupations, in order that, when the study is discussed, the committee may avail itself of reactions from minds occupied with varied lines of business and professional work. Some or all of the following might be included in your committee:

A business man; a labor leader; a clergyman; a club worker; a representative of the school system; a city official; a representative of the Chamber of Commerce; a Rotarian; someone interested in orchestra music; a band enthusiast; an enthusiastic booster for a community chorus.

# CHAPTER TWO

## The Program

AS soon as the Music Committee is organized and has fully discussed the study, the question of program becomes the next consideration. At this point it is important to bear in mind the two-fold purpose of the program: first, community music should be utilized as a social factor for bringing people together, getting them to feel and do the same thing at the same time and helping to create a real community morale; second, it should aim to develop the more cultural forms of musical expression.

As a social instrument the following functions of community music should be kept in mind as far as the participants are concerned:

Community music as a form of self-expression; as a medium for giving pleasure; as an "ice breaker"; as an opportunity for physical relaxation; as a medium for giving enjoyable mental reactions; as a form of melodic cheering; as a good-fellowship medium; as a social welder; as an Americanizer, and as an emotional stimulant.

The more cultural mediums for developing musical appreciation and expression are the following:

Community orchestras; community bands; community operas; community pageants; community choruses; community recitals and glee clubs.

In view of the two elements entering into the situation and the distinct needs to be met, the committee should decide, first, upon a program which may be put into operation immediately, either in whole or in part; second, upon an ideal program to be worked toward in the future.

### INITIAL PROGRAM

#### 1. *The Organizing and Conducting of a Song Leaders' School*

Since a great number of volunteers will be required for the operation of a community singing program, the best qualified

[*twenty-four*]



## T H E P R O G R A M

song leader should be chosen to teach the routine of leading to as many people in the community as can be interested. (For details refer to Chapter Three.)

### *2. Industrial Singing*

Singing should be started immediately in a few department stores and factories. In the approach to industrial singing it should be borne in mind that very often employers, even while recognizing the merits of community singing, frequently refuse permission to hold sings because they fear the men may not be favorable to the plan. This difficulty can be met by conducting demonstration sings at some of the Labor Union headquarters. As a result of this the men will very often request their employers to hold sings.

### *3. Demonstration Sings in Auditorium*

One or two demonstration sings should be held in the largest of the auditoriums in the city.

### *4. Singing with Foreign Groups*

Choose one or two folk songs of the foreign group and let people sing them first in their native language and then in English. If a stereopticon is used, print slides both in the foreign languages and in English.

The candidates from the song leaders' schools might conduct most of the singing suggested above, except the large auditorium sings, and thus get practical experience. This temporary program should be looked upon, first, as a demonstration to the community of the possibilities of community music, and, second, as a medium for securing the enthusiastic support of people hitherto passively interested. Provision should be made before the beginning of this program for the publication of song sheets and the securing of slides. (See Chapter Six.)

## PERMANENT PROGRAM

Joseph Lee has well said, "We ought to keep on with community singing, but we ought also to have it lead over, for the more musical, into permanent people's choruses which will be able to do oratorio. We should get glee clubs started



in every school and social center. We should promote orchestras, bands, string quartettes, mandolin clubs, in schools and settlements and neighborhood centers. There should be music settlements where solo work is taught." In planning a permanent program, therefore, it is important that all these factors shall be kept in mind. In this program there may be introduced such of the activities suggested as a result of the study as seem best fitted to meet the musical needs of the community. In the community singing work, particularly, the following forms of singing may be emphasized.

## *1. Industrial Singing*

"Give us, O give us, the man who sings at his work! Be his occupation what it may, he is equal to any of those who follow the same pursuit in silent sullenness. He will do more in the same time, he will do it better, he will persevere longer."

THOMAS CARLYLE

It is suggested that sings be held at the following places:

Department stores; business offices; factories, ship-yards; government departments and lunch rooms.

The best time to conduct sings with the above groups is the half hour in the morning preceding the opening, or the noon hour. Keep constantly in mind the fact that you will be limited as to time and make the most detailed preparations before you start the sing. Have your accompanist and your song sheets ready so that there will be no delays.

As soon as the novelty of mass singing wears off with these industrial groups it will be advisable to start part-singing. It may be possible to divide the department store or factory employees into different groups and organize quartettes or glee clubs which might compete against one another. In some department stores each floor has its own chorus or glee club, and these meet in competition.

Labor Union Meetings. The possibilities which lie in holding community sings in connection with Labor Union meetings should not be overlooked. These present the "out-of-work-hours" contacts which are so important.

## *2. Singing as a Citizenship Medium*

Americanization is not something we are doing *for* the for-



foreign-born, but rather a sharing and blending of the best contributions of the foreigner *with* our contributions through joint participation.

Community singing is an excellent medium for association between native Americans and those from other shores. It creates a sympathetic, cooperative atmosphere, free from any element of patronage and favorable for the presentation of American ideals of liberty and citizenship. It helps the foreign-born people to absorb American ideals, and to *live* them, without being conscious of the method of instruction.

An ideal program of singing for a foreign-born group should include one or more American patriotic songs (especially "The Star-Spangled Banner"), some melodious popular songs and several of the folk songs of that particular group. These songs may be sung in the native tongue, but English translations should be sung immediately after, as the people are anxious to learn to speak English. An interpreter might explain the meaning of the English text as it is read. This use of folk songs will help to Americanize these people by making them participants in our social and musical life. It will also appeal to their pride if they are made to feel that Americans as a whole want to sing these songs of theirs in English. In addition, our community singing repertoire will receive valuable additions thereby. Our new foreign-born citizens have a great gift for us in their native music, but we can receive it only by encouraging their musical expression and showing our appreciation and eagerness for the offering.

### 3. *Making Sings of Lasting Interest—A Definite Musical Goal*

It would be foolish to expect mass singing, *as* mass singing, to last permanently with the same groups unless variety is constantly maintained in the program. To quote Joseph Lee again: "People are not frogs, just to yell together in the evening as a permanent method of expression; or, if some of us are about at the frog stage, we yet need some occasion—such as the Spring evenings is to the frogs—to make us really do it."

In order to maintain interest in the regular sings an effort should be made to include some attractive extra feature, such as a solo, a number by some choral or instrumental group, or



perhaps a brief, inspiring talk. It is also proper to bring up topics or projects of community interest at the sings. By asking different organizations to be responsible for furnishing the special features for certain meetings, added interest in the sings will be aroused in the community. Gradually four-part singing should be introduced at the sings, leading ultimately to the singing of oratorio.

In addition to having community sings in the city for the sake of the sings themselves, singing should be used as an entering wedge and a stimulating agency in various other branches of community activity. The value of community singing in this regard was shown by the use of it in the war fund drives and other war work activities. On the same basis, whenever there is any community project which is to be put over in the community, let the singing be used to prepare the way. This can be done, first, by using community singing as a means of getting together crowds of people who can then be approached on the proposition that is before the community. Second, singing can be used at big public meetings called together for some such specific purpose, to stimulate the emotional response of the audience so that it will adopt more readily the ideas that are being advanced. Further, the singing should be used as an entering wedge and as a supplementary agency in welfare or recreational work. For instance, in work with women's groups, with boys' clubs, men's fraternal societies and other groups, singing may be used, first, to gain the good will of the group, to the end that the particular branch of activity desired may be inaugurated with it. After this, the singing may go hand in hand with the other activities as an aid to the operating of them. When any recreational movement is inaugurated in the city, community singing is generally the first activity which can be instituted. More than that, it continues to hold an important place in the program by reason of its practical usefulness not only in realizing musical aims, but by helping to bring about other desired results in allied fields.

Singing should be made a part of most public occasions, anniversaries and patriotic celebrations. The people should learn special songs and singing should have a prominent place on the programs. Inspiring effects may be obtained in con-



nection with parades by having groups of singers stationed along the line of march and float-loads of singers in the parade:

For the introduction of singing as an incidental element in public occasions there are unlimited possibilities. In fact, a sensible procedure for such events might well be: "When in doubt, sing." Community singing is such a spontaneous form of social intercourse; it can be arranged with so comparatively little effort, and it is so much of a stimulant that there are few sorts of occasions on which it will not be appropriate and enjoyable. For instance, it may be a valuable adjunct to picnics, baseball games and field days, fairs, carnivals and Chautauquas, performances in movie houses and other theaters, sessions of legislative bodies and conventions, women's club meetings, business men's luncheons, lodge meetings, forums, flag raisings, lectures and many other community events.

## *Choral Units*

### CHORAL WORK

The development of specialized community chorus work from the general community singing is a phase of community music that does not owe its inspiration to our participation in the war, for before the United States entered the war there were several such community choruses active throughout the country. A pioneer in this work was Harry Barnhart, who formed these community choral groups in a chain of Eastern cities, drawing upon musically interested persons in the general community singing audiences. All who wished to sing in such community choruses were welcomed as members without the necessity of passing a vocal test. The choruses appeared in special programs, such as oratorio performances and big "Song and Light Festivals" in the open air.

In practically every place where community singing has been started there will be found groups of people anxious to take up part-singing. Out of community singing, and based upon the interest in it, there should develop naturally and normally glee clubs and choruses. A high type of leadership is, however, essential for such forms of musical expression, and members of the community who have the gift for this kind of leadership should be urged to make, through this



channel, their contribution to the service of the community.

In factories and stores, singing units may be organized on different floors or in the various departments. This friendly competition between groups will do much to make for a good spirit, unity and loyalty among the workers.

A choral group in a church can add much to the interest of the services and affords an excellent opportunity for uniting the older and younger people in the congregation.

### *Group Vocal Instruction*

As units are built up in factories, stores, churches, community centers and other places, it is well to remember that a splendid field for musical service with groups permanently organized, is that of group vocal culture. It has been demonstrated that resonance, good breathing and breath control, relaxation and freedom, in their early stages of development, can be practically as effectively taught through the group system as through private instruction. On account of the expense of private vocal instruction, opportunities for cultivating the voice are reserved for a few. Many people who are ambitious to learn to sing cannot afford to pay the high prices charged for private instruction.

Finished voices cannot be produced and properly coached through the group system, but resonance can be developed to a remarkable degree; breath control can be established and on the whole very commendable results obtained through this system. The Bureau of Community Music will be glad to furnish information regarding this method of instruction.

It should be pointed out to private instructors that there is no effort through the group method of instruction to replace private instruction. On the other hand, the private voice teacher would be greatly benefited by this giving of opportunities to a much larger number of people to develop their voices. Ultimately the pupils of the various groups will desire to continue their work through private instruction. No effort should be made to get people who can afford private instruction to join the vocal groups.

There are two ways in which the group method might be initiated and developed in a community. First, by canvassing the vocal teachers and getting them to agree to take



groups of from ten to twenty at their studios and, second, getting the vocal instructors to go to the respective groups. In some instances the vocal teacher will prefer to do all of the work at his studio. In other instances the facilities at the various social units will preclude the work being done there. It will, of course, be a saving of time for the vocal teacher to have the groups come to the studio. On the other hand, since the groups will have to be trained after working hours or during the noon hour, it may be expedient to have the vocal teacher go to the plant where the group is.

## *Neighborhood Choruses*

Neighborhood choruses, meeting in the community centers or schools, form an inspiring type of choral work, as they furnish the opportunity to unite in a common interest people of all ages and nationalities. In the foreign centers especially will be found a high type of musical perception and vocal aptitude which should have expression. The communal spirit of co-operation that results from the musical association of people of all races is a great step toward citizenship making.

## *Civic Chorus*

Through community singing it is possible for the people of a community to serve their city in a very practical way as well as through a channel which will make for cultural expression. To this end it is advisable for every city to have a Civic Chorus which will serve as a permanent organization for appearances at public celebrations and special holiday occasions.

One type of this sort of an organization is a community chorus, dedicated to a city. It is organized on the unit system, with smaller groups in the various stores, clubs and other centers. Each group meets regularly by itself under its own leader and is so trained that all the groups can sing the same music when merged in the large body for rehearsals or public appearance. A well organized system of attendance cards assures a really well trained chorus, and the backbone of the chorus organization is the system of having zealous



unit organizers. By belonging to a great civic chorus of this kind, the smaller choral groups in the industries and neighborhood centers have something definite to work for aside from the pleasure of studying and meeting together, which is so important a feature of community music.

A big objective in the form of community-wide service through the coming together of the musical forces of a city will often be the means of bringing about permanent co-operation among a city's musicians and music lovers.

It is important that in planning for a city-wide program we build as far as possible on already existing agencies and groups looking for leadership, as has been suggested, from among local musicians and seeing to it that through them musical expression is made possible for all the people.

### *Oratorio Chorus*

Another very important means for bringing people together and for building on the foundation first laid by community singing, lies in the oratorio chorus which represents the cultural chorus definitely organized and united for serious singing. It should gradually progress until it can perform such works as the "Messiah," "Creation," and other oratorio classics, new works and especially choral compositions strongly American in tone and reflecting our national spirit. Its singers should be drawn from the more musically inclined people, from industrial workers, club members, vocal students and church choir singers. If there is an already organized Oratorio Society in the city, the general community singing work should be able to aid it by developing new vocal material which will qualify for membership in the Oratorio Society. Efforts should be made in the general community singing to discover and recruit such new material, to assist in the training of these voices and to place them in some local chorus.

The question of financing community choruses and other forms of choral work is one which must be faced by every community initiating community music. Whether funds shall be raised by dues, contributions or from other sources, must be determined by the community itself. The Bureau of Community Music of Community Service will, however, be glad, upon request, to offer suggestions along this line.



## THE PROGRAM

### COMMUNITY OPERA

One of the most cultural expressions of community music lies in the field of opera. Community opera should offer the pinnacle of expression to the specialized chorus, the glee club and the talented soloist. The community orchestra will likewise find an outlet for cultural expression in connection with the community operatic performance. Such operas as "Carmen," "I Pagliacci," "The Bohemian Girl," "Faust," "Pinafore" and many others might be given, drawing the membership of the chorus from the various mass singing groups and using local soloists.

If community opera were organized in a series of fairly nearby cities and there were not available enough local soloists, professional soloists could be circuited to the various cities at comparatively small expense. The operatic choruses should be developed locally and, insofar as possible, local soloists should be used. In the case of certain especially difficult roles, however, it would be advisable sometimes to engage visiting stars who had made reputations in these roles.

Information as to how to secure music scores, costumes, etc., may be obtained through the Bureau of Community Music, Community Service (Incorporated), 1 Madison Avenue, New York City. Through this source it may be possible, also, to gain information concerning the securing of opera specialists for the staging and coaching of the performances.

### PAGEANTS

Community pageants offer an excellent opportunity for community singing, community bands and community orchestras to play a part in impressive performances portraying local events of historical significance and expressing civic pride. Pageants for Thanksgiving, Christmas, Easter and other holidays could be used as motivating objectives for the general musical organization work.

Pageantry itself can be vitalized by combining with the various expressions of cultural music in the community. It may also do wonders in citizenship work by enlisting the aid of foreign-born groups, both through their choruses and their folk dances. In organizing such events, communities may feel



free to write for information and advice to Community Service (Incorporated), 1 Madison Avenue, New York City.

## COMMUNITY ORCHESTRAS AND BANDS

### *Neighborhood and Industrial Instrumental Groups*

This class of organization gives an opportunity to the gifted amateur to follow a line of study that he could not get in the studio. It provides ensemble training for the pupils of instrumental teachers, and gives opportunity for the city's musicians to prove their unrevealed gifts of orchestral leadership. The orchestra will be invaluable to its own particular group in playing for community sings, mass meetings and other functions.

The orchestra has more musical possibilities than the band, since it is more flexible—that is, it need not be restricted to any definite instrumentation but may include players of all sorts of instruments. It is also better adapted for the inclusion of women musicians, since more women play stringed instruments than play reed or brass. However, the band plays an important part in the factories, where the proportion of brass and reed players is often large.

### *General Community Orchestra*

There is great need, even in cities where symphony orchestras exist, for a general community orchestra. The greater the amateur participation the greater the appreciation. The talents of many superior amateurs are lost to the community because of little opportunity to exercise that talent. In most cities of any size the citizens have an investment in the school in the way of musical training which ceases to bear interest for the community after graduation. A community orchestra furnishes the medium and supplies another constructive use for leisure time for players and listeners. In many cities the professional musician is willing to give his time to directing an orchestra.

In organizing it may be wise to have a special orchestra committee. There should at least be a committee for selecting the players. The successful organizing and operating of such an orchestra is ninety per cent diplomacy in gaining



full cooperation on all sides. The responsibility of selection and rejection should devolve upon this committee composed of the acknowledged best violin teachers and other musicians who are interested. The conductor should be a member of the committee, but he must be ostensibly relieved from all individual responsibility in selecting the players. The selection may be made from a list of applications received through general invitation, and also from players recommended by the individual members of the committee. The entire list should be classified as "fine," "good," "fair," and "poor." Those absolutely unknown to any member of the committee may be given an individual try-out, the others to receive an ensemble try-out with the orchestra. This reduces mistakes in selection to the minimum and protects the orchestra from retaining "dead wood."

After the classification of the list, all those in class "fine" should be notified first, then class "good." Before going further, check up your instrumentation and see what players are needed to give the right balance of the various sections. Proceed accordingly.

Before the first rehearsal, folios for each rack should be provided and plainly labeled. The music to be used should be clearly within the ability of all the members, but not necessarily anything which will be used in the future. At the time of the first rehearsal the candidates must be assigned definite seats. This is a particularly "touchy" problem, especially in assigning the first and second violins. It can be greatly obviated if the various violin teachers in your membership committee make definite recommendations as to their own pupils. If they are truly sincere, they will recommend sufficient of them for second violin. This shifts the responsibility from the conductor and tends to satisfy everyone. In seating the players of each section, it is well to indicate to the group that the order of seating is not necessarily an indication of their ability, only in the case, possibly, of the concert master. It is well to place a strong player at the same desk with a negative player. For the sake of looks it is well to have the men players take the outside chairs—1, 3, 5, 7, etc. The old traditional feeling of second violin being inferior to first violin may be broken down in part by com-



paring the string section with a mixed quartette. Is the alto less important than the soprano? It may be emphasized that the second violin and viola require greater musicianship, though the first violin may require greater technical facility.

After the personnel has been more or less definitely decided upon, a program of music should be selected which will have a real educational value. American editions are best for community orchestras because of the cue-ed parts, though there is the handicap of no real conductor's score. The best substitute is known as the piano conductor. Carl Fischer and Schirmer editions as well as the English editions by Boosey are good examples. In order that the music studies may have a definite goal, that of music appreciation, both for the performers and the audience, each program might be unified under a general subject. For instance, the general subject may be Instruments of the Orchestra; a special theme, the percussion section. The entire program is selected to emphasize the instruments of this section, though it will always contain sufficient variety to avoid monotony. Each instrument should be shown before being used in the number. The tuning of the tympani could be explained and demonstrated. That a drum is tuned comes frequently as a surprise even to a large percentage of so-called musicians. This example merely illustrates a means of making the listening become definite and educational. Most people want to enjoy good music, but what enjoyment they have is vague and indefinite. Without direction it remains so for a long period. This method exhilarates the growth in musical appreciation.

The best music can be used as a starting point for community orchestras, for a program of good music does not necessarily involve difficulty of rendition. (For programs and numerous subjects under which programs can be presented, write to the Bureau of Community Music, Community Service (Incorporated), One Madison Avenue, New York City.)

The financing of the general community orchestra becomes quite a problem in some localities. The rehearsal hall with piano should be available without expense. A nominal charge may be made for the program, which will in some cases cover the expenses. In one community sufficient funds were supplied by free will silver offerings to finance the venture com-



## T H E   P R O G R A M

pletely. This is, however, an exceptional condition. In other places it has been necessary for public-spirited business men to underwrite the year's expenses and assume pro-rata any deficit which might occur.

Great care should be exercised to keep in full cooperation with the orchestral activities of the public schools. It may be wise in some cases not to allow the high school students to play in the general community orchestra until after graduation.

Moreover, the community orchestra should not interfere with the livelihood of the professional symphonic players in the community. Every effort should be made to maintain helpful relations with the local musicians' unions, to the end that union players of certain instruments may be engaged at the regular union scale for public concerts if necessary. In contacts with the union, it should be pointed out that the community orchestra is not to take away any of the business that would ordinarily go to the union musicians, such as playing at dances and in theaters.

### SMALLER ORCHESTRAS

#### *(a) In the Schools*

Musicians in a city can do a great service to the community through helping in the formation of orchestras in the schools, especially where the staff of instructors does not include orchestral experts. Such activities are conditioned, of course, upon the cooperation of the music supervisor or director. If the formation of an orchestra is desired in the schools, a great effort should be made to have credit given to the students who engage in this orchestral work. A successful plan is to have the study period of the various orchestra members at the same time so that the rehearsals will not interfere with the school schedule and yet will occupy school hours. If there is no auditorium in the school, the lunch room, gymnasium or other large room may be used for rehearsals.

#### *(b) In the Settlements*

There is a great need for a small community orchestra in settlements, since there is a call for its services on almost



every night of the week for dances, pageants, girls' athletic events, twilight games and similar events. In securing material for a settlement orchestra a house-to-house canvass might be made in the neighborhood. The persons active in forming the orchestra might visit the homes of the young people who have frequented the settlement and enlist the help of their parents in getting those of particular talent to join the orchestra. This canvass should also include other persons in the neighborhood who are interested in orchestral music. In addition, cards for application for membership should be sent out generally in the vicinity. The training of such a settlement orchestra will provide an outlet for community effort on the part of musicians in the city who may wish to get away from the routine of studio life and help in the musical development of their neighbors. The same holds true of all the other small orchestras, as regards their furnishing opportunities for community work by local musicians.

*(c) In the Sunday Schools and Churches*

Real service can be rendered to the cause of community music in the development of orchestras in the Sunday schools which are not only to provide the accompaniment for the singing, but are to play special numbers at the opening of the service. In cases where the players are sufficiently advanced, this work might lead to their furnishing the accompaniment for special choral music in the church.

*(d) In the Young Men's Christian Associations and Other Community Organizations*

Musical centers might be established at every local organization such as the Young Men's Christian Association and Young Women's Christian Association which will supply suitable places for rehearsals and help to enlist members not only through their own membership, but through other sources. The development of community music is a community venture in which all local groups must have a share.

*(e) In Commercial and Industrial Groups*

There is a big field for the organization of orchestras in department stores and factories. Almost every large store



has a welfare department and it is advisable to use this as a medium for organizing such an orchestra. Both men and women, if qualified, should be admitted to the orchestra.

The many piano students of the city may be utilized for ensemble work in percussion orchestras of pianos, drums, cymbals, bells and tympani, including as many as sixteen pianists. The inaugurating of toy symphonies among small children will sometimes stimulate interest in orchestral preparation. (For detailed information write the Bureau of Community Music, Community Service (Incorporated), One Madison Avenue, New York City.)

These various instrumental combinations should play in public as often as possible in order to stimulate their interest by having a real objective toward which their rehearsals are aimed. The leader can do much to imbue the members of such organizations with the true spirit of service and a realization of the good that they can do in their communities. He should guard against their ever acquiring a spirit of purely mercenary gain from association in such an ensemble. As individual players become more proficient, however, many of them are likely to seek remuneration for their services and eventually to drop out of the organization. This contingency must be prepared for, and it is, therefore, necessary for the leader to be constantly in search of new material.

One great argument for the organization of industrial bands or orchestras should be of widespread appeal in the community—namely, that it is an advantage to the city to have instrumental groups in factories because this offers an inducement to musically inclined workmen to settle in that city. With this fact in view, it should not be difficult to raise money generally in the city for the equipping of such community bands or orchestras. A simple scheme for the purchase of instruments for this community work is to have some existing organizations or groups volunteer to pay for the equipment of instruments or for the musical library of any community bands or orchestras to lend their aid in this respect. It might also be possible to have some existing organization give a series of concerts to raise funds for the purchase of instruments for this community work. Employers, as community members, will often want to make their contribution



to the community effort by purchasing some of the instruments.

## COMMUNITY BANDS

### *Industrial and Commercial Groups*

In the factories the community band functions happily on a large number of occasions, such as at the annual picnics of the employees, at baseball games and at concerts in the factory yard. The band may be of real service to the community through appearance on some public band stand in towns where there is no municipally paid band. These factory bands may also be used on special holiday programs and in parades. On occasions when the bands go outside the factory to play at these civic events, an effort may be made to have the employers allow the bandmen the required time off, with pay, for such engagements during the working day. It is generally difficult to organize a band in a department store owing to the relatively small number of men employed. It might be possible, however, to form a band from picked players in a combination of stores in the same neighborhood.

### *Policemen, Firemen, Newsboys, Working Boys, Boy Scouts*

A fertile field for the organization of bands is among policemen, firemen and newsboys. A general band of working boys is another possibility. The musical organizer may also be of service to the Boy Scouts and similar organizations if he will assist them in the formation of bands among their membership.

### *High School Organizations as Nuclei for Neighborhood Bands and Orchestras*

If there are either bands or orchestras in the high schools, such organizations might be used as a nucleus for neighborhood bands or orchestras. In the latter, the talented adults of the vicinity should be invited to perform with the boys and girls. Such an organization should also include representatives of the foreign-born groups, among whom will be found much material.



*Class Instruction on Instruments*

The growth of the community along the lines of instrumental music may be stimulated by the instituting of class instruction, both in all stringed instruments and upon brass and reed instruments. The expense of these lessons should be equally divided among members of the class. The assistance of local teachers should be recruited for this work. In the class instruction on reed and brass instruments use may be made of special band books for beginners, with scales and exercises.

*Training School for Orchestra and Band Leaders*

A school for training orchestra and band leaders would also be most valuable. Members should be recruited from existing orchestras and bands, and from music schools and pupils of private teachers. Thorough musicianship would be a prerequisite for membership in such a school. In addition to developing leadership, it would be advisable to include a thorough course in instrumentation and orchestration, and a study of repertoire.

*Musical Tournament*

A stimulus to activity among the smaller orchestras and the bands of a community is a musical tournament including the various types of instrumental groups in competition.

## COMMUNITY RECITALS AND CONCERTS

Only slightly developed, as yet, is the field of community recitals. These differ from the regular artist recitals in that various musicians of the city join as solo performers in a series of concerts placed before the public on a community basis. Admission may or may not be charged. The recitals open an important avenue of encouragement for local musical talent in permitting a demonstration of their development.

An excellent method for a series of community recitals is to utilize the organs of a number of churches in the business section for noon-day programs for workers, the performers being the organists of the respective churches. Another plan is to use one church as a center and to have evening recitals



on the organ by the city's leading organists, with vocal and instrumental solos. A modest admission might be charged, and the artists paid a nominal fee in keeping with community work.

Another type of community recital might take the form of competitions—similar to the Welsh Eisteddfod—in which would participate the choruses from the industrial plants and stores, the industrial bands and smaller orchestras.

The important thing to keep in mind in the organization of community musical events is not so much the importance of music as an end in itself—though the highest possible standards should be maintained and an appreciation of the best kind of music developed—as the community values which lie in bringing people together on the basis of their common interest in music and in giving everyone an opportunity for self-expression.



# CHAPTER THREE

## Training Schools for Volunteer Song Leaders

**A**S the community music work gets under way there will be an increasing demand for song leaders which can be met only by training volunteer leaders. A very large number of Americans want to sing together. A certain number want to direct that singing. Many who have the desire do not know how. They may be engaged in occupations or professions, but they have spare time in the evening and the desire to render service to their community. The song leaders' school enables such persons to acquire within a few weeks and without expense the elements of community song leading.

The graduates of the school are usually given a diploma for a given number of personally conducted sings. These may be organized by the students themselves or assigned them by the committee or organizer. Some of the students will probably organize or take over the conducting of regular sings at their working places or clubs. Others will be interested in helping in the general community program. Most of the volunteer leaders will probably function largely among small groups of people, but it should be impressed upon them that a part of their work is, through the singing, to keep alive in the hearts of the people at large a sense of community service and endeavor.

### *Organization for School*

In promoting the song leaders' school it should be clearly understood what is to be accomplished. The program should be carefully planned and worked out, and the direction then placed in the hands of an individual or a small group.

### *Announcement of School*

Announcement of the school may be made at sings, through notices placed in the newspapers and music journals, and

[ *forty-three* ]



through announcements sent, together with registration cards, to such groups as industries, retail stores, office buildings, schools, churches, labor unions, fraternal orders, clubs, civic and commercial organizations, musical organizations, music teachers and supervisors, local social agencies and settlements and organizations where sings have been held or song sheets furnished. With the announcements could go the request that the various organizations send their representatives for training, the purpose being that these leaders may be equipped for leadership to the end that the group may not have to depend upon outside assistance.

### PROGRAM

The course of study should be given most careful consideration. While brief talks on theory or demonstrations of leading may be introduced—and for this it is well to enlist prominent musicians of the city, the supervisor of music in the schools and others qualified to lecture—most of the time should be spent on the practical routine of time-beating. Lectures tend to become too long and often they are unrelated to the essentials of a short course. If the class meeting lasts two hours not more than thirty minutes should be given to lecturing. A course of from ten to twelve lessons should be given, extending over as many weeks as local conditions seem to demand. Three lessons per week is a good average, given preferably on alternate nights.

There will be many musicians among these classes, some of whom are already proficient in orchestral or choral conducting, and what they seek in these schools is the technique of the broad style of leading required for holding together big crowds. In order to acquire this technique they must become relaxed physically; therefore a system of calisthenics as applied to time-beating is necessary. Further, time-beating routine must be so thoroughly instilled into the prospective leaders that they will lose self-consciousness and the time-beating will become almost automatic in its ease. This requires much intensive training. Too much stress, therefore, cannot be laid upon the principle that action and not talk should consume the greater part of the time at these schools. Suggestions as to program-making, interpretation and the like



can easily be given the candidates in printed form, but the school will be a failure unless the time-beating routine is firmly instilled in them.

## *Theory*

Many programs have been suggested by community organizers for music who are already conducting song leaders' schools, and inasmuch as this is a new undertaking in most communities the following subjects are submitted from which certain topics may be selected for the brief talks:

### I. Philosophy of Mass Singing

1. Mass singing as a social welder
2. Mass singing as an Americanizer
3. Mass singing as a form of relaxation
4. Mass singing as a forerunner of appreciation of the cultural.

### II. Mass Psychology

1. How to make the crowd play with you
2. The place and function of humor in song leading
3. How to focus the feelings of the crowd
4. Reaching the climax of a sing

### III. Organizing Group Singing

1. How to organize factory singing
2. How to organize church singing
3. How to organize boy scout singing
4. How to organize choral societies

### IV. Song Leading

1. Poise
2. Grace
3. Time beating
4. The attack
5. Teaching sight reading
6. Calisthenic exercises for teaching rhythm
7. How to teach mass play to children in connection with singing

### V. The Accompaniment

1. Getting the chord
2. Getting the beat from the leader
3. Emphasizing the rhythm



4. Playing a portion of the piece to indicate the tempo
5. Keeping in the background

#### VI. Band and Orchestra Leading

1. Teaching the instruments
2. How to balance the instruments
3. Teaching the score
4. Leading the score

### INDUCTIVE LESSONS

The following outline for a series of inductive lessons will indicate how this part of the program may be organized.

#### *First Inductive Lesson*

1. What is the effect of community singing upon the individual and the group?
2. Members of class are to discover what singing does  
Read words of song in unison  
Sing songs in unison  
What is the difference?
3. What is the influence of music on you?
4. What is the influence on a group?  
Give example . . . fire, riot, factional meetings, organized campaigns
5. What emotions are aroused by music?  
Example . . . joy, good will, happiness, sorrow

#### *Second Inductive Lesson*

1. Why is a leader necessary?  
Lead songs—Have class discover necessity for
  - a. Selecting a song
  - b. Determining the pitch
  - c. Indicating rhythm and tempo
  - d. Securing united attack and definite release
  - e. Sustaining tones
  - f. Producing a unanimous spirit

#### *Class Demonstration and Training*

The class should be taught the fundamentals for conducting a sing. The following outline may be found helpful:

1. Selection of songs and order of presentation



## TRAINING SCHOOLS

- a. Various types to suit group and occasion
- b. Let groups select songs
- c. Close before audience is satisfied—climax

### *Fundamentals*

2. Determination of pitch
  - a. Best key for singing (kind of group)
  - b. How established  
Instrument—short prelude, chord  
Pitch pipe—sing phrases  
Guess at it—sing phrases
3. Use of arms, hands and voices
  - a. Indicating rhythm and tempo and their variation  
Method of time-beating—example of each  
Two-part  
Three-part  
Four-part  
Application by class
  - b. Precision—united attack—various methods  
“All together”  
“Everybody”  
“Let’s Go”  
Outstretched hands  
What beat does a song start on?
  - c. Definite point of release at the end
  - d. Indicate dynamics—volume  
Loud—soft—and their variation
  - e. Quality of tone
  - f. Formula for starting song
1. Announce song
2. Sing phrase in proper pitch and rhythm
3. Sound again first tone of song
4. Give command, “Ready,” with appropriate movements

### METHODS OF CONDUCTING

Every song leader is likely to have his own methods, but experience has shown that the underlying essential in all song leading is a thorough understanding of and training in the simple beating of time. The best method of approach to this training in starting the school is as follows: At the first session more time might be allowed to incidental talks than at any of



the following meetings. That is, it would be well to set before the candidates at the start some of the ideals of service that they should have as volunteer song leaders and also some sense of the scope and importance of community singing. These subjects covered, the candidates should at once be started in some quasi-calisthenic exercises as applied to time-beating. It would be wise to begin by illustrating the different movements, for example,  $3/4$  time, and then executing these, counting them out, and finally applying the movements to beating time for some song in  $3/4$  rhythm. This physical-culture type of training should be continued at each session of the school, at least one hour being allowed for the actual routine of time-beating. The candidates should be told that once they have mastered this routine and their application of it becomes subconscious, it is for them to preserve their own individuality so that in their leading they will not merely be imitators of their instructor.

At the beginning of the course it is well also to train the candidates in various adjuncts of strict time-beating, as for instance:

1. *Attention.* It is necessary for a leader to focus the attention of the crowd on him, and the position which he assumes in leading is a matter of great importance. In the position generally accepted as best, the right foot should be forward with the weight of the body resting on it. In attracting the attention of the crowd the leader may well assume a position with both hands high upraised and with the whole body for the moment drawn taut. This is called the "Ready!" position, and it would be well to have the candidates call out "Ready" as they assume the position.

2. *Hold.* It is a tradition of conducting that the left hand is the hand for indicating interpretation, and the right hand for strict time-beating; therefore, the song leaders agree that a hold should be signaled by raising the left hand. By this method, it is possible to indicate to the singers that they are to continue holding this tone, while the band, orchestra or other accompaniment will be held together with the right hand. An instance of the value of this method is in "America" on the end of the phrase, "Of thee I sing." Unless the hold is indicated with the left hand, the audience is liable to start the next line too soon.



3. *Stop Signal.* There must be a cut-off signal to indicate that all sound must cease. The movement which best indicates this is to draw the arms down quickly from the upraised position and to hold them close to the chest.

### *Position of Body*

Before the class is taught to beat time for any of the rhythms, the candidates should be shown first of all the correct position of the body for time-beating. The head should be up at all times, shoulders back, chest up, right foot extended six to ten inches in front and slightly to the side. There are three conditions of the muscles—(1) rigid, (2) relaxed, (3) firm; the muscles of the song leader should always be as in number three,—firm, never rigid or too relaxed. The weight of the body will be equally distributed on both feet except when it is desired to accentuate certain elements in the song—for instance, on the first beat of a measure when a slight bending of the knees will help to make the rhythm more pronounced. Another example of this shifting of the weight is when the arms make the scoop upward on the last beat of the measure. Then the weight is shifted forward, and on the “one” beat, or the downward movement of the arms, the weight is shifted backward. The result of this shifting the weight adds grace, balance and variety to the time-beating.

### *Various Rhythms*

In beating  $2/4$  time, the “one” beat is different from either the  $3/4$  or the  $4/4$ , in that the arms do not stop or strike at the waistline with a snap as in  $3/4$  and  $4/4$ , but bound up and outward somewhat, preferably to a position slightly above the waistline. This movement, with the downward line and the upward twist, somewhat resembles a fish hook. From this position of the arms at the end of the count “one,” a small scoop completes the movement. The emphasis should be placed on the first beat. A snap of the fingers as though you were snapping water off the ends is suggested when the arms reach the position of “one,” and are at the waistline, just before they bound slightly upward. By this snap additional distinctiveness is added to the time-beating, which also



removes all doubt where the all important beat, number "one," is located.

In beating  $3/4$  time, the important beat is the down beat. Hands and arms come from the "Ready" position down to the waistline, shoulders well back, the arms forming an angle of 45 degrees at the elbow. When the position at the waistline is reached, the movement stops with suddenness. As the arms stop, the fingers snap with a movement resembling the tapping of a bell, but using all the fingers instead of one. From this position of "one" the arms and hands become relaxed and move outward till the arms are fully extended again. The movement stops with suddenness and the fingers are snapped. In changing from the position of "one" to "two," it is well to think of keeping the hands on a line similar to that of a keyboard in that you strike a chord at number "one" with your arms close to the sides of the body. At number "two" the imaginary chord on the keyboard is struck on the same line, except that the arms have moved outward as far as possible. This calls for a slight bend of the wrists at the position of number "two." At position number "three" the hands relax, with a small wrist-and-arm backward movement preceding the diagonal upward movement of both arms back to the "Ready" position. As the arms begin to do the small backward movement, the weight of the body is changed from the left foot to the rear foot.

In beating  $4/4$  time, the important beats are the first and fourth. The first beat is the same as in  $3/4$  time. On the second beat the hands become relaxed and at a movement from the elbows the hands are carried inward directly in front of the body at the waistline, and then comes the snap which in general punctuates the various movements in time-beating. From this position of the hands directly in front of the body, thumbs together, the hands and arms are again relaxed, and with a movement from the shoulders, the arms are extended outward as far as possible with a slight inward movement of the wrists as if striking a chord on the same keyboard; as in position "one" and "two" the fingers are snapped again. The fourth position, or beat, will be made by the upward scorp, the same as number three in  $3/4$  time. In beating this time, as in all the rhythms, the elbows should be



kept relaxed and pliable and should not be manipulated with muscular stiffness. If they are manipulated rigidly, the movement would become very awkward.

In a slow 6/8 rhythm, such as "Drink to Me Only with Thine Eyes," the method of time-beating is as follows: The "one" beat is the same as in 3/4 and 4/4. On the number "two," both hands move inward slightly with a precise definite movement. For the number "three," the hands move inward farther, coming together directly in front of the body at the waistline. On number "four" the hands move outward to a position midway between the "one" and "two" in 3/4 rhythm. At number "five," the arms move farther out to the same position as number "three" in 3/4 rhythm. In moving from one position to another in this rhythm, the hands become relaxed, fingers pointing downward and when the position is reached, the hands snap, fingers extended vigorously, thereby making each movement definite and precise.

In beating 9/8 the same movements are used as in 3/4 time, except that there are three taps in each position instead of one.

The time beating for 12/8 time is the same as that for 4/4, except that there are three taps in each position instead of one.

In training the class in beating time for the various songs, it would be well to have impromptu quizzes in which the various members of the class should be asked to name: (1) the key of the different songs, (2) the time, (3) the starting-tone, (4) on what beat the song starts. This should be followed with demonstrations of starting various songs to show the difference between those which begin on the first beat and those, for example, on the last beat of the measure. "Keep the Home Fires Burning," begins with the down beat, and "There's a Long, Long Trail" with the scoop or upward beat. In leading all songs, however, the candidates should first assume the "Ready" position.

## *Loosening-Up Exercises*

When the work of various candidates shows that they are not sufficiently relaxed in a muscular way, it is possible to give some simple exercises for loosening them up. For instance, have the class sing the song "Yip-I-Addy-I-Aye," at the same time raising the arms together upward from side



to side in a sort of pendulum motion, starting to the right on the first note of the song and swinging to the left at the opening of the second measure. This exercise should be continued through the song with the knees and the elbows absolutely relaxed. The value of this exercise will be lost unless the candidates enter into it with the utmost energy, extending the arms upward each time as far as they will go and giving the muscles the greatest possible pliancy. For this exercise the accompanist should accent especially the first note of each measure to mark the sweep of the arms.

In the above exercise it is frequently found that while the candidates relax the upper part of the body they allow the legs and knees to remain stiff. To eradicate this, it is well to follow the exercise with another, using the song "Li'l Liza Jane." First the hands should be placed on the hips, then the body should swing in a rotary motion from side to side, first to the right and then to the left in rhythm. Exaggerated action of the knees should be encouraged for the purpose of loosening them up. The syncopated spirit of the song should be embodied in the movement that accompanies the singing of it.

These two exercises are particularly valuable for use at the start of a session, as they get the crowd into a jolly, enthusiastic mood that is essential to really responsive work. The ease with which this mood is created depends upon the animation which the instructor himself puts into these exercises. In general, it would be wise for the instructor to start every session with the utmost energy and enthusiasm so as to help the candidates to throw off any previous fatigue or feeling of formality.

### *Rhythmic Exercises*

If any members of the class show that they are not feeling the rhythm of any of the songs instinctively, it is well to have the class go through certain exercises to develop the inner feeling of rhythm as applied to their time-beating.

(1) Form in straight rows as large a proportion of the class as will allow each member of the line to march forward eight paces. Have the class place hands on hips; the accompanist plays some well-known song in 4/4 time. On



the first beat of the first measure the class steps forward with the left foot first, marches eight paces forward and eight paces backward, starting backward also with the left foot. It is well to have the class count aloud on this exercise up to eight, and as the left foot strikes the ground, the number "one" should be said especially loudly, and there should be an emphatic stamp of the foot so as to emphasize the first beat of the measure. Number "five" should be emphasized in a similar way, but not quite so much. Then on counting the second eight counts for the march backward, numbers "one" and "five" should again be emphasized in like manner.

(2) After the class can march in unison, as indicated, without any mistakes, then the beating of 4/4 rhythm should be combined with the marching exercise, thus: This exercise should begin with the "Ready" position; then as the left foot strikes the ground, the arms come from the "Ready" position to the position of "two." As the left foot again goes forward, which is the third step taken, the arms go to position number "three," and as the right foot becomes forward for the second time, which is the fourth pace taken, the arms move to the fourth position, otherwise known as the scoop. This time-beating continues throughout the entire course of the march. The arms and the legs should work in absolute coordination. Unless they work in the strictest coordination, the value of the exercise is completely lost.

The principles of this exercise apply not only to the 4/4 rhythm, but to the 3/4 rhythm, except that in 3/4 rhythm a well-known song in that time, such as "Till We Meet Again," will be played. The class starts from the "Ready" position and marches six paces forward and six paces backward. In combining the beating time and marching in this rhythm, the arms come from the "Ready" position to the position of "one." As the right foot steps out, they come to the position of "two"; as the left foot is placed forward to the position of "three," or the scoop; as the right foot is placed forward for the second time, the arms come to the position of "one." As the left foot is placed forward the third time, the position of the arms is at "two." As the right foot is forward the third time, the position of the arms is "three" or the scoop. Here as the left foot starts the backward movement, the position



of the arms comes to "one," and so on through the backward movement.

One great value of this exercise combining marching with time-beating is the fact that it gives the song leader freedom of movement on the platform, so that he will not need to stand in one position all the while, but may be able to move freely about in rhythm on the stage, all the while continuing his beating of time. In this way, with a large crowd, it may be possible for him to work at one side of the platform with a particular section of the crowd, and then proceed directly to the other side without breaking the rhythm in any way.

### INDIVIDUAL DEMONSTRATIONS

After the class has progressed to a certain proficiency in time-beating, the instructor should call on the various members for individual demonstrations of time-beating, using the rest of the class as the singing audience. The candidates should be introduced just as if they were leading a real sing, so that as far as possible in this laboratory work they may get accustomed to the mechanism of appearing before an audience. Therefore, the candidate should address the class just as if he were really starting a sing. In approaching the audience he should be encouraged to make use of his individuality and possibly to begin with either a humorous or serious introduction. He should be allowed to choose his own song for demonstration, and he should announce it clearly to the audience, giving the title, or, if a song sheet is used, the number. He should then give the class the starting tone and should give the signal to begin the song just as if it were the real audience. After the candidate has led the song, the other members of the class should be asked to give their criticisms of the leading, indicating any faults and pointing out the good points. Care should be taken that this is done in a friendly, constructive and tactful way, or otherwise the spirit of the candidate may be broken just at the point where he is beginning to show the greatest interest in the work. The instructor should supplement the criticisms of the class by bringing out just the lessons that he thinks are to be drawn from the work that has been criticised. The various members will the more readily be constructive and sympathetic in their



criticisms, as they will feel that their turn may come next to be criticised. Such as drawing out of the ideas of the class may be made very valuable if handled rightly.

In case there are several pianists among the members of the class, it would be well to include some work in accompanying community sings. For this purpose it would be practicable to use the various pianists now and then for accompanying during the exercises in the class. This would be especially valuable during the individual demonstrations of leading when the candidates would gain valuable experience in working with a strange accompanist. Such matters as sounding the chord for a song and bringing out certain rhythmic effects should be pointed out in connection with this use of the pianist.

When these individual demonstrations indicate just which candidates show the greatest adaptability for the work, it would be well to give especial attention to these for a time, to the end that near the close of the course the especially qualified members may help in training those who are less apt. By this means, it would be possible to take in hand such backward candidates during the final lessons and thus bring the whole class up to a good level of proficiency.

## ATTITUDE OF INSTRUCTOR

The instructor should approach every session of his song leaders' school with all the vitality, enthusiasm and good humor that he would exert toward the leading of a community sing. By his own energy he must arouse the candidates to a like strenuosity, so that great physical impetus may be given to the instruction. The quality of enthusiasm is necessary in order that this may be communicated to the candidates, and they may catch the inspiration of the work. Most of all, the instructor should take care that he does not exhibit a strict schoolroom manner toward the candidates. He must remember that he has absolutely no hold over the class other than the cooperation and good will which his friendliness and devotion evoke from the members. Therefore, the instructor should exercise infinite patience in the face of all the questions that will be hurled at him and of any lack of perception that may be exhibited. He should be as alert



to maintain an atmosphere of good humor as if he were facing a community sing audience.

### *Morale of the School*

These suggestions, if followed, should be effective in building up an *esprit de corps* in the class. In order that the candidates may eventually become a loyal force of volunteer song leaders, it is necessary to transform them from a collection of non-assimilated strangers into one body that will have a definite group morale. For this reason it is advisable to encourage very early in the course a spirit of responsibility among the members. Let them have a vote upon such various matters as it is advisable to bring up before them. It would be well, also, if the formation of some sort of a song leaders' association should be evolved in the class. The wise instructor by presenting certain ideas and questions will bring out from the class itself the suggestion for such an association. Along this line, an outing or a reunion of the class might be held in the midst of the course, and certainly at the ending of the series it would be well to have a get-together dinner of the class. This should lead up to regular reunion meetings of the song leaders' association, once a month or at any designated time.

### REQUIREMENTS FOR GRADUATION

While the course is going on, it is expedient to inform the members as to various occasions when they may witness the directing of community sings so that they may gain experience by observation. It is well to make it the requirement for a diploma that the candidate shall have witnessed a certain number of sings, possibly five. This can be checked up by giving the candidates a slip which they are to present to the persons in charge of the sing, this in turn to be handed in at the office.

The number of sings which must be led as a requirement for a diploma may vary according to the size of the city and the possibilities of securing such openings for the candidates. That is, in a fairly large city the number might be placed at five sings, whereas in a big city ten might be the limit. The candidates should be urged to go out and find such openings



for themselves; in other words, to persuade people to have community singing which they are to direct. This will have the result of stimulating the growth of community singing in the town. The other sings of the required number must be arranged by the office. For this purpose it is valuable to make the candidates feel that the office is their headquarters, where they may drop in at any time to get such material as is needed. Those who do the assigning of these volunteer leaders should keep in mind the personalities and capabilities of each so that the right person is assigned to each place.

In handling these candidates, great tactfulness must be used, for although it is not difficult to get volunteer leaders, it is hard to hold them. Therefore, when taking up with any candidate the matter of leading a particular sing, the matter should be approached in a spirit of buoyant enthusiasm and the candidate should be made to feel that he has a great responsibility in leading this sing and also that he has an opportunity for doing some real service. No attempt should be made, however, to gloss over the conditions that he may expect to find with this particular gathering. He is to be told just what will be the resources in the way of accompanist and other facilities, the result being that if he is able to conduct a good sing, he will feel that he has accomplished something in spite of handicaps. For the purpose of keeping track of these sings the candidate should be provided with report cards made out somewhat as follows:

## REPORT CARD

*Name of Song Leader*.....:..*Date*.....  
*Place*.....*Address*.....  
*Time of Meeting*.....*Length of Sing*.....  
*Directions* .....  
*Accompaniment* .....  
*Sing under Auspices of*.....  
*Person in Charge*.....  
*Purpose of Meeting*.....  
*Attendance* .....  
*Remarks* .....  
*Sign Here* .....



*Commencement Exercises*

When a long enough period has lapsed for the members of the class to complete their required number of sings led by them, it will be advisable to have graduation exercises for the school. At this time it might be appropriate to have a brief inspirational speech from someone connected with the work and to have each of the successful candidates lead the audience in certain songs before the presentation of the diplomas. These diplomas might be worded somewhat as follows:

## CERTIFICATE

*This is to certify that ..... has successfully completed the prescribed course in song leading and has led community singing under the auspices of (give name of committee or community organization).*

These certificates may be signed by the instructor, the chairman of the committee and the executive secretary of the organization.

NOTE:—The portion of Chapter Three pertaining to Time Beating and Rhythmic Drills is adapted from the system for the training of Army and Community song leaders, established in 1918 by Robert Lawrence.



# CHAPTER FOUR

## Song Leading

**I**N order that organizers of community singing may have the benefit of experience in the matter of song leading methods, a compendium of suggestions received in response to a request for advice from a number of song leaders is presented. The synopsis is concerned not with the generalities of song leading on which leaders more or less agree, but with concrete instances giving helpful suggestions.

For instance, it is not necessary to record the almost universally expressed opinion that the leader should not scold his audience for bad singing, but should stimulate it with praise when it does good work.

### *Mood of the Assembly*

Before approaching an audience, it is of vital importance to sense the mood of the people. One leader, before leading singing at a meeting, first makes a point of seeing some of the leading members to ascertain the objective of the meeting—whether it is to be a good fellowship meeting or one of more dignity. If possible, he circulates through the crowd and helps give out the song sheets, thus, with a word or a smile, establishing points of contact. Next he suggests to the chairman the proper method of introduction, having found that the right kind of introduction is very helpful. Another man says, “Be introduced, if possible; it gives your work importance different from that of a mere entertainer.”

### *Approach*

Brevity is most advisable in any introductory remarks—indeed, one organizer counsels the expediency of proceeding to the singing within a half-minute after the leader appears. On some occasions it is necessary to create a spirit of fun, and at other times to stimulate a feeling of deep reverence. When there is no time for this, there is nothing else to do but make a distinct announcement of the opening song and



lead off. Many feel, however, that some device is often necessary to break up the reserve of a crowd. What the device shall be must depend upon the personality of the leader and the mood of the audience.

Ways of breaking up the mute reserve of a crowd are suggested by one of the organizers, who says, "My first words to a group of people are: 'Are we downhearted?' Generally twenty or thirty persons will answer in a feeble tone, 'No.' Then other questions, some humorous, some serious, all meet with a spontaneous shout. My next step is to sing the same question and ask them to sing 'Yes' or 'No' on the same tone. From that it is easy to divide them into groups, each singing a tone of the common chord. When they discover that it is possible for the average crowd to sing a chord that is really musical they are much pleased and I experience no difficulty in getting them to sing."

It is suggested that in the leader's remarks introductory to the first song he should frame statements that will include the group as a whole. A pedagogical principle applies here: He should never say "I want—," but rather, "Suppose we—."

### *The Opening Song*

A large majority of the organizers favor the use of "America" as the first number of a sing. One reason given is that many people may be induced to sing heartily and get into the spirit of singing by the use of "America" that would never enter into the singing of a light song at first. Before the singing of this anthem one leader gave the audience the suggestion that since the boys in uniform have proven the greatness of our nation this song has a new appeal and can be sung with greater spirit than ever.

Any audience will sing "America" much better if the leader calls attention to the most striking parts of the song, for most of us learned the song early in life and take it for granted. It begins "My country—." It may be an adopted country. In the next verse we sing "My native country—." It is an even greater privilege to sing the latter, perhaps. And in this verse we find "Love." Then notice how much "Freedom" and "Liberty" we find in the song. Another leader paints a picture of the song and then asks the peo-



ple to sing it with that vision before them, urging them to put into it all the enthusiasm that the text arouses in them.

A sing should never be started with an unknown song, contends one leader, and the first song should not be dropped until some degree of success has been obtained.

Several of the leaders open with a song that will get a smile. During the war and demobilization period, one man used such a song as "Pack Up Your Troubles" as an opener, and if he had only a few minutes for his sing he took the song through the first time much faster than it could easily be sung. The psychology of this was that everyone sat up straight and wondered what was going on. He then took it slowly enough to be sung.

### *Arousing the Diffident*

In case there are many who are not yet singing, it may be that they prefer solo to choral work. Take the song through again and let them select the soloists who are to sing next. Ask those who think they cannot sing to read aloud the words while the rest sing. If any do not like the tune, tell them to use some other tune with the same words (this never happens, but sometimes the remark stirs up someone). If the crowd is largely men and they do not sing much, start them shouting in such a place as the "so" in "Pack Up Your Troubles," or an added phrase "In bed" at the end of "Oh, How I Hate to Get Up in the Morning." Drill the whole crowd in shouting at that particular spot. Then sing and the laggards will frequently join in.

If the leader feels that the audience is not doing its best, let him try to bring about a spirit of competition by dividing it into groups and having these groups sing against each other, or by telling them of the splendid work done at a previous meeting in some other community, choosing, if possible, a community or organization with which they have a strong feeling of rivalry. Then sing to them, "Do you believe that such-and-such-a-town can sing any better than we can?" The answer is always the same.

A telling method of arousing any particular individual or group in the audience is the following: Suppose that, when all are asked to stand in a certain song, a few persons remain



seated. Let the leader say, "All in favor of those persons standing up say 'Aye.'" A rousing shout will then good-humoredly prod the sluggish persons into arising.

In keeping up the enthusiasm of his crowd the leader should constantly indicate by his attitude that the singing is not an exhibition, but a social activity to be enjoyed. He may say that we all enjoy teamwork, that here is an opportunity to see how much we can enjoy "doing something together," that people like to have a part in music. Let him add, "Here is a 'band' in which anyone can play. Get on the band wagon and tune up. You don't have to be a soloist to join in with us—sing la-la or anything. If you think you can't carry a tune help somebody that is doing so by jumping in and trying. If you can talk, just talk these words to time and get onto the tune if you can."

It is the experience of one organizer that whistling is a good means of getting people to lose their self-consciousness.

### *Choice of Songs*

This same leader made it a point to suit the songs to the nature of the crowd, having found that business men liked to be reminded of high school and college days, boys wanted to do what the "boys" in the Army and Navy did, the younger generation seemed to prefer the catchy, popular songs, and the women liked the more solid ballads. The scheme is to give each group a part in that which appeals to them and ask them to help entertain the others in the songs that interest them less.

### *Learning New Numbers*

When training his song leaders' classes one organizer gives them a helpful hint for general use—namely, to encourage interest in a new song before teaching it to a crowd. Another finds that the idea of having a quartette do a song well and then letting the audience sing it with the quartette tends toward the easy learning of new songs and conserves the song leader's vitality. It is rather generally agreed that the most effective way to teach new songs is by frequent repetition of short passages, possibly with the words first spoken in rhythm. This process, however, should not be kept up to the point



where it bores the audience. A pedagogical principle applied to singing by one director is: Sing *for* your people as much as is necessary to teach them a new song, but never *with* them. "I find," says he, "that if I sing and conduct at the same time I tax my breathing capacity to the utmost. I sometimes join in to tide over a rough spot, but prefer to stop and correct it and then try it again. Also, people may stop singing to listen to the leader, and as I often say to a group, 'If everybody listens, nobody will sing. Sing and listen at the same time.'"

### *Correcting Mistakes*

If the leader finds from experience that a slight mistake is usually made at a certain place in a particular song it is not wise to call attention to it in advance, according to the experience of one organizer. Even though he is sure the mistake will be made, he should go ahead and correct the error as soon as it happens. If he says, before singing the song, "Now I want to warn you about this place," the beginning of the number will suffer because the people will be thinking about what he just told them.

The matter of clean-cut enunciation is one to which not enough attention is paid. The following slogan has attained popularity in one city: "Watch the syllables and the words will take care of themselves." This has been so much stressed by the song leaders of that community that it is in the minds of the various choruses as they sing.

### *Beating Time*

In the matter of time-beating, a distinction is to be drawn between a routine to be taught at song leaders' schools and a free system in which the leader's individuality has full scope. In regard to the latter, while leaders acknowledge the academic beat as the basis of all directing, they prefer to use their own judgment as to how far they should depart from strict routine for the sake of holding together a large crowd. One man makes the point that too extreme deviation from conventional conducting might make the leader ludicrous in the eyes of local musicians. Says this organizer, "It occurs to me that people could follow the strict academic beat of a



baton just as well and better than wild gymnastic gestures." A second opinion, however, is this: "In general, do not use a baton; it is too formal. If leading a group exclusively of musicians it might be permitted without seeming out of place. If you are using a large band or orchestra a baton might be desirable, in fact, preferable."

An example of too pedantic directing is related by a third leader who watched a man attempting to lead an audience of nearly 8,000 in a large auditorium in which there were three floors of people. He stood erect and directed in precise four-four time. Presently the audience began slipping away from him and soon the top floors were singing in a time all their own. The song, an easy and familiar one, was a complete failure.

### *The Arc Beat*

Another testified that he had found what he would designate as the "arc" beat the most successful method of indicating time where the gathering is an unusually large one. He also found the holding out of the hands, palms down, at the height of the chest and the lowering of them to the waist to indicate a piano passage, an easy transition from the arc beat and a gesture easily seen by the crowd.

A similar arc-like beat was used by another leader who, when directing an audience of thousands, found it easier to eliminate raggedness by keeping the right arm swinging in a half-circle after the manner of an evenly moving pendulum. He found that the down stroke to each measure or half-measure, as in 6/8 time, was apt to be confusing if part of the audience was so far away that the hand as it came down the body was merged and could not be seen. The wide, swinging arc could be seen at any distance and was likely to result in perfect rhythm. In his song leaders' classes this organizer prepared charts showing how to direct "Long, Long Trail" and "America" according to this method.

Such expedients for holding a crowd together as the leader's clapping his hands or stamping his feet are advised by some, with the warning that they should not be overdone. As to special gestures, one director's experience is that in leading the chorus of "Li'l Liza Jane," the jazz effect on the opening



note of the chorus can be brought out by an upward movement of the right arm and a sliding effect with the feet.

An expedient is suggested in the case when the singers drop out one by one after having sung a phrase with a sustained note at the end; for instance, in "Old Folks at Home," on the word "roam" in both the first verse and the chorus. This should be held for four counts, and in order to achieve this the leader may hold the palm of the hand up as if he were supporting something in it and tell the audience to sing as long as the palm is up.

### *Special Devices*

Among the devices for infusing variety into a sing the suggestions include such bits of physical diversion as a stamping of the feet or swaying to the time of the music; also special motions in different songs. An instance of the latter is found in "Li'l Liza Jane," in which some leaders have their audiences rise gradually as their voices ascend in the two "oh's" in the chorus and resume their seats on the word "Liza." They should also contrive a sort of "jazz" trombone *portamento* effect, vocally.

The leader may have the crowd try facial expressions to carry out the ideas in a song, as, for example, in "Oh, How I Hate to Get Up in the Morning," with a mournful, distressed look at first, a stern face when they come to "You've got to get up" and a joyful expression for the last line.

A striking antiphonal effect may be gained in "Old Black Joe," when there are two sharply defined sections of the audience. The scheme consists of having one section sing the phrase "I'm Coming" in the refrain and hold the final tone while the other section repeats the phrase as an echo. This process is then repeated, the phrase having been sung twice by each section. The result is frequently beautiful, especially if the "echo" section is somewhat far away—for instance, in a balcony of a theater. In the latter instance the overtone effect as heard from underneath the balcony is thrilling.

With the "Battle Hymn of the Republic" there are possibilities for an inspiring climax if the audience is asked to sing the refrain after the manner of a body of troops singing



as they march. The chorus is to be sung three times—first, *pianissimo*, as the body of troops are first heard in the distance; second, *mezzo-forte* as they draw nearer, and third, *fortissimo*, as they pass by. In introducing the number in this way, the leader should strive to present the picture vividly so that the audience may get the inspiration that comes from a clear visualization. At patriotic meetings, if the services of a good dramatic reader can be secured, the “Battle Hymn” may be made deeply impressive by having the reader recite the verses of the song and hold a heroic pose while the audience or community chorus sings the refrain.

Greater impressiveness may be added at times to the “Star-Spangled Banner” if the audience is asked to stand at attention during the singing in the manner of the men in the service.

The life of the song “Smiles” may be lengthened by some special “stunts.” First, have the crowd leave out the word “smiles” each time it occurs in the chorus, merely smiling as that note appears in the music. Next have the people sing only the word “smiles” each time while the piano sounds the melody. Finally, divide the audience into two sections and have one sing everything but “smiles” while the other group sings lustily that recurring word.

When there is a fairly even proportion of men and women in the audience, the old song “Reuben and Rachel” may be sung as a canon, giving the “Reuben” verse to the women and the “Rachel” to the men. After the words “Reuben, Reuben” have been sung by the women, the men begin their “Rachel, Rachel” and the two continue in vocal rivalry, the men ending a measure after the women.

In “Mistress Shady” the singing of the days of the week may be accented by having the people clap their hands as each day is reached, and stamp their feet similarly as the song is repeated. Another effect is to have the people crouch down on the floor as this part of the song begins, and rise gradually, increasing the tone as they do so.

Neighborliness may be engendered among the audience with the singing of “Howdy” if the people are asked to shake hands with those near them as the song is sung. In case



any appear backward, the leader might say, "Well, if you are too bashful to shake hands with each other, will you shake hands with me—like this?" and he holds up both hands, clasped, above his head. The result is the lessening of formality in the audience.

A vocal combat will liven up a crowd and furnish amusement. Let the audience be divided into two sections and let one sing "There's a Long, Long Trail" while the other sings "Keep the Home Fires Burning." The "Long Trail" crowd starts two notes before the other; that is, the second crowd starts "Keep" as the first sings the word "Long." Other songs may be used similarly—for instance, "Tipperary" and "Pack Up Your Troubles."

### *Interpretation*

The matter of interpretation is one that is left largely to the discretion of the individual leader. However, certain illustrations of effects to be gained with some of the numbers may be helpful.

For instance, one leader likes to begin "Till We Meet Again" in a serious way, slowly, not too loud, and with well defined rhythm. A little more enthusiasm, perhaps, is given to "Down in Lovers' Lane," and then the crowd sings softly and retards considerably on the word "dearie." Then the singers go smilingly up to tempo on the phrase "Wedding bells will ring so merrily," after which they proceed seriously and with earnest phrasing of "Wait and pray each night for me," and then very softly sing the "Till we meet again." This director has his audiences sing "Till we meet" and then take breath and sing "again" very softly, swelling it, then decreasing the tone and ending in a hum which gradually becomes softer until it is ended definitely.

In the Stephen C. Foster songs the leader should take care that they are not sung with a colorless, monotonous interpretation. For instance, in "Old Folks at Home" the line "All the world is sad and dreary" will frequently be sung with a big burst of tone that is foreign to the spirit of the words. Again, in "Old Black Joe," the tendency of many crowds is to sing "I hear their gentle voices calling" with far from gentle voices. There should be a contrast in tone and feel-



ing between this line and the preceding one. After the word "calling" the tone should be abruptly cut off so as to make the "Old Black Joe" distinct from the words that have gone before, to the end that the phrase will sound like an actual call. It should be noted in "My Old Kentucky Home" that the verse is chiefly merry in spirit and should be sung in that manner, not in the lugubrious fashion in which it is frequently given.

It is well-nigh impossible for the leader to mold the interpretation of "Carry Me Back to Old Virginny" with a large audience, for unless the crowd is allowed to sing it more or less *ad libitum*, it will be impossible for the leader to hold the singers together. In other words, the leader in this song may almost be said to follow his audience. There is, however, a traditional way of singing this song that most crowds observe and the leader will soon become familiar with its characteristics.

When "Dixie" is sung, the leader should make a point of maintaining the proper rhythmic animation. In the refrain the audience may be led to shout the "Hooray! Hooray!" Care should be taken to avoid the pitfall after the last "away down south" in the chorus, where many in an audience are inclined to rush on and miss the natural hold on the word "south."

Many of the difficulties with the range of "The Star-Spangled Banner" will be removed if the leader will set the pitch to suit the crowd. For example, with an audience of men, the key of A flat will avoid the high notes that are taxing for most male voices. With an audience of school children, the key of A natural will be most suitable, while with the ordinary crowd of adults, B flat will be a practicable key and one that will give the anthem more brilliancy.

A detail of punctuation should be observed in "America the Beautiful." In the phrase "America! America!" there should be a sharp cut-off after each word to match the exclamation points, and to set off the words with a declamatory exaltation.

Care should be taken in "Love's Old Sweet Song" that the song be not over-sentimentalized—that is, that the tempo be not dragged unduly.\* It should be sung not exactly in a

\*Dragging is not due to *slow* tempo, but to lack of accent. Accent gives a feeling of movement, however slow the tempo may be.



lively tempo, but with brightness. The transition from 4/4 to 3/4 time at the start of the refrain should be marked by bringing out the distinct rhythm of the latter.

Another ballad liable to over-sentimentalization is "A Perfect Day." The composer intended it to be a happy song, and the leader should see to it that the number is not done in a draggy, mournful manner.

A lovely interpretative effect may be gained with "All Through the Night" if the singers can be led to preserve the spirit of calm and repose that is inherent in the song. A necessary element of contrast will be aided if the tempo is increased a bit for the line "Soft the drowsy hours are creeping," and then relaxed for the remainder of the song.

With a crowd that is susceptible to informal part-singing, "Sweet and Low" is an excellent choice for such purpose, particularly if there are found several women who already know the alto part. Even in such an impromptu performance the leader, by attention to details, can obtain several striking effects, such as the illusion of motion in "Over the rolling waters go," and the sharp, trumpet-like emphasis of "Blow him again to me." Another number effective as an impromptu part song is "Drink to Me Only With Thine Eyes," especially with a body of men.

### *Humorous By-Play*

The opinions coincide for the most part as to the importance of humor in leading a sing. One opinion, however, is to this effect: "In order to get away with jokes in front of large audiences you must be *very, very* funny. If the audience is expecting a show it is not hard to 'get by,' but if it is not, I would recommend that just a good cordial way with the people is much better than to try to get across funny sayings."

The general tendency on this point is for the leader to make the most of any little incidents that may crop up during the sing. For example, during one open-air sing a mocking bird sat perched on a limb and delighted the crowd with his song. The leader thereupon gave out a song and said, "Let's make that bird ashamed of himself." Everyone tried



to do it. Just as the song was finished the mocking bird flew away. The inference was that the bird *was* ashamed of himself and the leader got fine response thereafter.

“Never let the audience get away from you between songs,” is one bit of warning. “While singing one song you should decide what type of song should be used next. Never discuss it with your accompanist, but keep the attention of your audience every instant.” “As the last tone of a song is finished,” says another director, “the leader should hold attention by talking with his next breath, either about the song just completed or the next to be sung.”

### *Stopping at the Climax*

The leaders concur on the point that it is wisest to stop the singing at the moment when the audience has reached the highest crest of enthusiasm. Says one, “When I feel that they are really singing as well as can be expected I know that it is the time to stop and no applause and cries for more ever bring me back. The feeling of wanting more is a good one to leave with the crowd.”

As the final song, “The Star-Spangled Banner” is the favorite, except in cases where the singing does not end the program, and then the choice is some good strong song that sends the people away with smiles on their faces and a fine feeling both mentally and physically.



# CHAPTER FIVE

## The Selection of Songs

WHILE community music has a social as well as a musical aim, the social aim will not be realized unless the movement also has a high musical purpose. The community music movement, in other words, will become dormant unless it is based upon a definite scheme of musical growth. With regard to the repertoire for community singing, those who are organizing this singing should keep in mind always not only the social ends which are to be served, but a development of musical appreciation. One musical organizer stated that to his mind no community sing was successful unless some advancement had been made by the singers in musical appreciation and unless some progress had been made toward better singing. Advancement in musical appreciation might be brought about by having the people sing appreciatively several of the old home songs, folk songs or the better ballads.

In making a selection of songs, however, for use in any community, great care should be taken to make the repertoire sufficiently well-rounded so that no matter what sort of group is being approached, the people may be met on their own ground. There are large portions of our population to which the popular song is the only known form of music. In instituting singing with such groups, therefore, it is necessary to use some of the popular songs as an entering wedge. Care should be taken, however, that the best of the popular songs are chosen, those with really worthwhile melodies and wholesome words.

It is probable that the better popular songs will always be useful as an entering wedge with a great variety of groups, until the time comes when our country shall be made up entirely of lovers of the best music. There will doubtless continue to be, moreover, many purely social occasions when popular songs will be necessary for relaxation purposes. The



organizers of community singing, however, will be missing some remarkable opportunities if, when once they have used popular songs as an entering wedge with any group, they continue to go merely along the line of least resistance and fail to make the persons in the group familiar with, and lovers of a constantly better type of music.

In outlining a repertoire which will be comprehensive enough to cover the various sorts of groups in the community, those who are organizing the community singing should consider the following classification of songs that may be suitable for the purpose:

### I. *Our Patriotic Songs*

Too much attention cannot be given to this class, as we are to use community singing to strengthen and make lasting the spirit of devotion to country that has been awakened in us by the war.

“The Star-Spangled Banner”

“America”

“The Battle Hymn of the Republic”

“Columbia, the Gem of the Ocean”

“Dixie”

“America the Beautiful” (Tune: “Materna”)

“My Own United States” (Julian Edwards)

There is no better way of creating an emotional appreciation of our national ideals than through the singing of the first three songs on this list. Every American should know the words of the first verse of our National Anthem, the first and last verses of “America” and at least one verse of the “Battle Hymn of the Republic.” In work with children “Columbia, the Gem of the Ocean” is especially valuable. “Dixie” supplies a strong rhythmic element in a program. Any audience will find inspiration in “America the Beautiful,” and there are possibilities for stirring volume in the splendid tune, “Materna.” In this song, the verse beginning “Oh beautiful for pilgrim feet” will be found most appropriate for the present times.



2. *Folk Songs and Standard Ballads*

"Old Black Joe"  
 "Old Folks at Home"  
 "My Old Kentucky Home"  
 "Massa's in the Cold Ground"  
 "Carry Me Back to Old Virginny"  
 "Annie Laurie"  
 "Believe Me, If All Those Endearing Young Charms"  
 "Drink to Me Only with Thine Eyes"  
 "All Through the Night"  
 "Auld Lang Syne"  
 "Men of Harlech"  
 "Love's Old Sweet Song"  
 "In the Gloaming"  
 "Sweet and Low"  
 "Old Oaken Bucket"  
 "Long, Long Ago"  
 "Prayer of Thanksgiving"  
 "Funiculi, Funicula"  
 "Santa Lucia"  
 "O Sole Mio"  
 "Silver Threads Among the Gold"  
 "Sweet Genevieve"  
 "Juanita"  
 "When You and I Were Young, Maggie"  
 "Home, Sweet Home"  
 "Aloha Oe"  
 "Nancy Lee"  
 "Loch Lomand"

It is noticeable that the songs of this class which have been used in community singing have nearly all been either quasi-folk songs written by Americans, as the first five on the list, or songs that have originated in Great Britain. They have come from the seat of the language which is our national speech. There seems to be no reason, however, why we Americans, being representative of all nationalities, should not sing *translations* of the folk songs of the different nationalities, providing the particular songs are universal enough to be adapted for general use.



The majority of the songs mentioned are familiar to the audiences. It is well worth while, however, to acquaint our people with the stirring virility of such an air as the "Men of Harlech" which provides a rousing addition to any program, or with the nobility of the Dutch "Prayer of Thanksgiving," a perfect unison song. "Santa Lucia" and "Funiculi Funicula" give the spirited rhythms of Italian folk music.

### 3. *Negro Spirituals*

"Swing Low, Sweet Chariot"  
 "Roll, Jordan, Roll"  
 "O Mary, Don't You Weep"  
 "Steal Away"  
 "Hard Trials"

### 4. *Grand Opera Excerpts*

When the people of a community have formed the habit of singing, it may be possible to introduce more ambitious music for general singing, such as familiar opera excerpts.

"Soldiers' Chorus" from "Faust"  
 "March" from "Aïda"  
 "Anvil Chorus" from "Il Trovatore"  
 "Barcarole" from "Tales of Hoffman"  
 "Pilgrims' Chorus" from "Tannhauser"

### 5. *Standard Choral Music*

"Send Out Thy Light" (Gounod)  
 "The Lost Chord" (Sullivan)  
 "The Heavens Resound" (Beethoven)  
 "Largo" (Handel)

While there is a wide field from which to choose such music, great care should be taken not to select numbers that would be too difficult for performance by a community sing or community chorus crowd.

### 6. *"Close-Harmony" Songs for Men*

Everything must be done to keep the interest in singing that was stimulated in men by the war. Aside from the use of the songs of the "Old Black Joe" type, the camp songs and the timely popular songs, the men can be touched through



their instinctive liking for singing “close-harmony” and through the revival of old college and popular songs.

“Seeing Nellie Home”  
 “Tavern in the Town”  
 “My Bonnie”  
 “Jingle Bells”  
 “Sailing”  
 “The Bull Dog on the Bank”  
 “Levee Song”  
 “Good Bye, My Lover, Good Bye”  
 “For He’s a Jolly Good Fellow”  
 “Good Night, Ladies”  
 “Stars of the Summer Night”  
 “Don’t You Hear dem Bells”  
 “Soldier’s Farewell”  
 “Sweet Adeline”  
 “How Can I Leave Thee”  
 “Honey Dat I Love So Well”  
 “My Wild Irish Rose”  
 “Oh, Eveline”  
 “Dear Old Girl”  
 “Way Down Yonder in the Cornfield”

### 7. *Popular Ballads*

This class should include not only the higher class popular ballads of the day, but those of the last few years which seem worthy of preservation, such as “A Perfect Day,” “Mother Machree,” etc.

### 8. *Revival of Old Popular Songs*

One of the most effective ways of making a sing recreational is through the revival of the old popular songs. There may be some of these for which the community may have a special fondness which might be included permanently in the repertoire. Another interesting plan is to have persons in any particular audience request such songs and then to have the audience see how well it remembers the words of the various numbers. The scope of such a revival is so wide that it is not necessary to list these songs.



*9. Standard Camp Songs*

There are a number of songs made popular by the war that are worth being retained permanently in the repertoire, some of them by virtue of the reminiscences which the singing of them will evoke.

“There’s a Long, Long Trail”

“Pack Up Your Troubles”

“Keep the Home Fires Burning”

“K-K-K-Katy”

“Good Morning, Mr. Zip-Zip-Zip”

“Li’l Liza Jane”

“Over There”

“Tipperary”

“Madelon”

*10. Operetta or Musical Comedy Songs*

This is an undeveloped class in community singing, but one that may be the means of uncovering some melodies that not only deserve revival but will add spirit to a program. Such songs might be revived at any given meeting either by spontaneous request or by choice of certain songs in advance. In case of these or any other copyrighted numbers, however, it would be necessary to obtain the permission of the various publishers in case the words were to be printed. This matter is taken up fully in the section devoted to song sheets.

*11. Current Popular Songs*

As the favorites among such songs change so quickly, a list of these numbers would soon grow out of date. In choosing from among the popular hits of the day, consideration should be given not only to the intrinsic worth of the melody and the text, but as to whether the song is singable for a general crowd. Many popular songs which are acceptable as solos are not readily sung by an audience. Some of the songs in 3/4 and 4/4 time will be found the most suitable for community singing. An effort should be made, however, to choose some good wholesome songs in 2/4 rhythm so as to add the element of “pep” to the program, such as was supplied in war time by the singing of camp songs.



*12. Play Songs*

As community singing advances, the need for songs into which the play element enters will undoubtedly be felt more and more. Even the most dignified crowds feel the need for relaxation through singing, such as they can only get in some of these game songs. Songs in which some action may be included are the most valuable of this class.

“Mistress Shady”

“Old MacDonald Had a Farm”

“Howdy”

“I’m a Little Prairie Flower”

“Today is Monday”

“Noah’s Ark”

“The Monkey and the Zebra”

“Who Did?”

“The Tree in the Wood”

“The Mosquito’s Serenade”

“The Climate”

*13. Singing Games*

Just as play songs help to supply the relaxational and recreational elements which make community singing so popular as a get-together occasion, so singing games have come to be recognized as exceedingly valuable aides in creating the play spirit, in introducing action into music, and in getting people acquainted in an informal manner.

A few of the singing games which are being very successfully used for adults are:

“Roman Soldiers”

“Jolly Is the Miller”

“Carrousel”

“Old Dan Tucker”

“I See You”

“Captain Jinks”

A discussion of singing games naturally suggests the folk dances which may so advantageously be used at social occasions when it is desired to create quickly a feeling of good fellowship. Such dances as “Nigare Polska,” “The Faran-



dole," "Circle Dance," "Portland Fancy," "The Hatter," "Virginia Reel," and many others may well be introduced.

The subject of singing games and folk dances is exceedingly comprehensive in its scope, and can only be mentioned here. It is important, however, that their value in connection with a community singing program shall be pointed out and communities shall be urged to utilize them in their community music programs.

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# CHAPTER SIX

## Song Sheets and Slides

**I**N inaugurating singing in a community, it will be necessary to make use of the most satisfactory methods of placing the words of the songs before the people. Of these methods, the most universally reliable is that of using song sheets.

These song sheets may be obtained in the following ways: (a) Use may be made of the song leaflets which are issued nationally by Community Service (Incorporated), One Madison Avenue, New York City, and which may be obtained from this organization at the actual cost price. (b) The printing of local song sheets may be financed by the group which is organizing the community music. (c) Arrangements may be made with some local merchants, newspapers, or other industries to have them pay for the printing of the song sheets as a form of advertisement.

In case song sheets are to be issued locally, it will be advisable for the local committee to study carefully the suggestions regarding the selection of songs found in the preceding chapter. From such suggestions the committee may decide just which songs of the various types of songs are suitable for use in their particular city. It would possibly be most effective to group the songs on the sheet according to the various classifications, beginning with the patriotic songs and so running through the different classes.

In the matter of reprinting the words of popular songs, it must be remembered that *permissions which have been extended by various publishers to Community Service (Incorporated), are not transferable*. It would be necessary, therefore, if any local groups or organizations were planning song sheets, for them to apply directly to the publishers for such permissions. The names of the publishers and their addresses will be found on the copies of the sheet music to be obtained in the music stores. It would be best for the local persons to



## C O M M U N I T Y   M U S I C

write to each publisher for permission to reprint on their song sheets the words of the specific songs, indicating that merely the words of the chorus are to be used. Statement should also be made of the purpose for which these permissions are desired and it should be made clear that the song sheets are not to be a commercial affair, out of which anybody is to make profit, but are to be a truly community matter, for the musical benefit of the whole city. When applying for such permissions the local persons should also ask the publishers to indicate just what wording should be used in giving credit to the publishers for the use of the different songs, and this wording should be precisely adhered to in making up the song sheets.

It is well to have the songs numbered in order, using a very large figure for the purpose so that the singers may quickly find the songs for which they are looking. It is also valuable to indicate the key and the time in which the song is written. This notation will be useful not only to the leader and accompanist, but more especially in long leaders' schools.

Upon the song sheet mention should be made of the place to which people in the community should apply for a supply of the sheets. It would also be advisable to include on the song sheet a line or two of propaganda for community singing which will visualize the movement in the minds of the people.

The great advantage song sheets have, as compared with other similar aids to community singing, lies in the fact that they can be used on any sort of occasion, day or night, indoors or outdoors, a possible exception being the motion picture show, where the house is darkened. Where the committee that is carrying on the singing has large funds for the printing of song sheets, it may be wise to encourage the public to take these home with them and keep them for future use. This action would not only result in a more widespread familiarity with the songs and in the holding of impromptu sings in the homes, but it would act as propaganda for the community music work, especially if some explanatory or educational data were printed on the song sheet. In order that the song sheets may stand the wear and tear of handling at a community sing, it would be advisable to have them printed



on a fairly good grade of paper. However, in case they were to be printed complimentary by one of the daily papers, doubtless the proprietor of the latter would desire to use the regular newsprint stock.

For permanent use it might be advisable to print the words of the songs in booklet form rather than as a song sheet, and the booklet should be of a handy shape so that it may be carried in the pocket. It is sometimes possible to have these printed at reasonable rates, if the leaves can be pasted together rather than bound by metal. The process of preparing such a booklet is much more laborious than that of the song sheet, because it is necessary to have each one of the short columns filled up evenly with songs so that it may not be necessary for the singers to turn over the page in the midst of a song. This trouble, however, will be well worth while, for the result will be an edition of the songs in a much more compact form than the song sheets.

Regardless of the form in which the words are printed, it will doubtless be advisable in many cases to have the sheets or booklets collected at the end of a sing and preserved for a similar occasion in the future. This is true especially when any one group holds a sing at regular intervals. Even if the members of the group do take the song sheets home with them, they cannot be relied upon to bring the sheets with them on the succeeding occasions, and it is therefore much more practicable to have the supply of song sheets kept intact, to be handed out to each recurring audience.

### *Slides*

On occasions when the use of a screen is possible, the most satisfactory aid to singing is to have the words of the songs thrown upon the screen with a stereopticon. This method of singing is perhaps the most spontaneous of all, for there is something almost hypnotic to an audience in seeing the words of the songs projected upon the screen. The process of getting the audience to sing on such occasions is almost automatic. There are physical advantages to this method as well. With the use of song sheets, the gaze of the singers is so lowered that they cannot so readily follow the direction of the leader as is possible when the words appear on the sheet, in



which case the leader can stand in the light directly beside the screen. In addition, the position of the body when the singer is looking down at the song sheet is not as conducive to free tone production as it is when he is looking up at the screen, when he will be assuming the true position for singing, with the chest out, the head up. The conducting of a screen sing generally requires much less exertion for the leader than when song sheets are used, for, as has been said, with this method the audience sings quite spontaneously and almost automatically.

In order that slides may be used for the sing, it is necessary either that the hall in which the sing is to be held shall be already equipped with a screen, or else be so constituted that it may be possible to hang up a sheet or screen for this especial occasion. If there is already in the hall a motion picture machine equipped with a stereopticon lens and slide-carrier, the slides may be projected through this machine; otherwise, it will be necessary to provide a portable picture machine thus equipped, or a stereopticon lantern. If it is evident that there will be extensive opportunities in the community for singing with slides, it would be well for the community music committee to supply itself with a stereopticon lantern, which can be purchased through any local motion picture equipment company and at a fairly low figure. These stereopticons can be used wherever there is electric current. The operating of the stereopticon is so simple that it is not necessary to have a professional motion picture operator for this purpose. Furthermore, the lantern can be used in any place without running counter to the fire laws, since the stereopticon does not make use of the inflammable films which form the dangerous element in motion picture production. Information regarding the stereopticon and its equipment may be obtained from the United Theater Equipment Corporation, which has branches in large cities throughout the country.

In securing a supply of song slides, attention should first be paid to getting slides of the standard songs which will always continue in the repertoire. For this purpose, it would be well to consult some such firm as the Standard Slide Corporation, 209-13 West 48th Street, New York City, and to ask for a copy of its folder concerning slides for com-



munity singing. From such a source it will be possible to obtain slides of our patriotic songs, of the folk songs and ballads. It would be well, also, for the committee to secure certain slides for Americanization or citizenship purposes, such as those of the "Oath of Allegiance," the "American's Creed" and various other patriotic sayings and statements. For this purpose; also, picture slides showing Washington, Lincoln, and other national heroes, and the United States flag might well be acquired. These supplementary slides will be of great value in adding visual variety to the sing.

Slides for the new popular songs, it is worth noting, can frequently be obtained, gratis, by writing to the publishers of the various songs. Those which are not thus obtainable can be secured from some such firm as the one above mentioned.

It is possible, moreover, for the committee to prepare its own slides for numbers which cannot be secured otherwise. This is done through the use of the typewriter slide mats. Through this method a carbon impression is typed upon a sheet of gelatine, this in turn is inserted between two pieces of cover glass and the whole is bound up with tape, making a slide which is most readable. Its only handicap is the fact that by reason of the glass the slide is liable to crack when a very strong current is used in a motion picture machine. This does not apply to the regular song slides issued commercially, as they are printed on non-inflammable mica. The system of making typewritten slides, however, is most serviceable in that any song can thus be made available at a few minutes' notice. This system, moreover, makes it possible to throw on the screen special announcements concerning future sings or propaganda material concerning any local civic project. For instance, it would be wise to prepare, through this means, slides giving the nature of the committee or other organization which is carrying on the community music campaign and stating the address to which application should be made for information concerning sings and materials for conducting them.

In order to stimulate interest in the sings, it might be advisable, also, for the committee to prepare picture slides showing phases of community music work not only in that par-



ticular city, but perhaps elsewhere. Through such slides, the public could be shown, visually, possibilities for future community music work in the city. (Information concerning the securing of such slides or photographic material for them may be secured from the Bureau of Community Music, Community Service, One Madison Avenue, New York City.)

In conducting a sing with slides, it is not necessary to have the hall so completely darkened as is generally the rule when motion pictures are shown, since the words of the songs will show clearly on the screen even when the house is fairly well illuminated. It is better that the persons in the audience shall be plainly seen by the leader, so that there may be a certain amount of by-play between the singers and their director. The light from the stereopticon will illuminate the leader sufficiently, if he will stand just close enough to the projected words so as not to hide them from the sight of the audience.

The value of song slides in a sing lies not merely in their stimulating influence upon the singing, but in the fact that they can make community singing a highly useful part of motion picture performances. On occasions when only one projection machine is used to run the movies, the use of the song slides will be of value in filling in the gap between reels while the next reel is being set in the machine. Aside from the usefulness of this method in regular motion picture shows, this union of the movies and music provides a compelling attraction which can be taken around to various groups for educational, Americanization, or other purposes. In this connection, the committee should acquaint itself with the facilities that exist for the securing of educational or citizenship films that may be used for such singing-movie performances. In many cases, such films can be secured free of charge from University Extension Departments and similar sources.

If singing were to be introduced with slides at any commercial motion picture show, it would doubtless be advisable to have the songs all in one group. In the case, however, of a special educational or citizenship program such as has been mentioned above, it would be wise to begin the program with a certain number of songs and then to sing about two songs after each reel.



An advantage of slides over song sheets is that with this method the director has sole guidance of the trend of the program, whereas when song sheets are used there are frequently calls for request numbers which may not fit into the spirit of the occasion or may be inappropriate just at the moment when the call comes. In a slide sing, however, the leader may map out a definite program, made up with regard to contrast, and he may feel certain that this will be carried out according to schedule.

In arranging his slides in order for a sing, the leader should first take into consideration the amount of time which is to be used for the singing, the nature of the occasion, and the character of the audience. Let us suppose that the songs are to be all in one group and that about twenty minutes are to be allowed for the singing. The leader might then make up the songs in the following order. The popular songs included are meant to represent those which are current at that particular time:

“America”

“Smiles”

“Old Folks at Home”

“Pack Up Your Troubles”

“Long, Long Trail”

“L’il Liza Jane”

“Old Black Joe”

“Mistress Shady”

“America the Beautiful”

“Till We Meet Again”

“Star Spangled Banner”

For the carrying on of singing with slides it is wise for the committee to see that the persons who are going to do the leading of such sings shall familiarize themselves to a certain degree with the technical side of the stereopticon and its operation, so that on occasions when the assistance given to them along this line is inexperienced, they may be able to remedy any mechanical difficulties that may crop up.

## *Song Charts*

One difficulty that limits the possibilities for singing with slides is that there are many occasions during the day time



when it is impossible to use the screen. For instance, the singing may be held outdoors or perhaps it may be held in a hall where it is impracticable to darken the auditorium during the day. For all such occasions a fairly useful substitute may be found in the use of song charts. For this purpose sheets of heavy paper should be secured, large enough for such type to be used as will make the words legible from a fairly great distance. The words may be printed upon these charts either by a painter who is expert in lettering, or through the use of sets of rubber stamps which may be secured at a moderate price. In this form the committee may prepare a collection of charts which will include an extremely wide repertoire. The charts should be arranged in order so as to give the necessary contrast, as outlined in the above specimen program. The charts are to be attached to a wooden frame somewhat similar to that used for holding newspapers in a public library. The ends of this frame are then suspended from points high up in the air so that the charts may be visible to all. These charts are especially valuable for use in public schoolrooms in the day time and for outdoor sings in which the audience is not stretched out within too great a radius, nor at too great a distance from the chart. The latter caution is necessary because the words on the chart are not readable from so great a distance as are those reproduced on a motion picture screen.

### *Music Books*

After the singing program has once been established in a community, the committee may shortly deem it advisable to discard the use of the song sheets or leaflets in favor of books of music in which the songs are arranged for part singing or mixed voices. After the singing has progressed to a certain degree the latter method may be found advisable in that it will satisfy the aspirations of those in the audience who wish to indulge in part singing and will still allow those who are satisfied with unison singing to pursue their own desires. In any gathering in which there is a fair percentage of persons with an ability to read music, the use of such music books will give the singing a body and a



harmonic beauty such as it could not have with merely impromptu singing of the various vocal parts.

Furthermore, if it can be arranged that the members of the audience shall buy these music books and take them home with them, the stimulation of music in the home brought about in this way should be a great factor in the musical development of the town. Through this means members of the family will have not only the words of the songs, but an arrangement which may be used for the piano accompaniment in general home singing.

Another great advantage in the use of these song books is that it should lead gradually to the formation of a community chorus among the persons who become habitual attendants of the community sings. Moreover, through the singing from these books the people who will form this community chorus will already be familiar with the most immediate repertoire of such a choral body. Again, the books will be useful in case a class for sight reading and general music study is organized in connection with the community chorus. The book will provide vital material for such study. In case the committee wishes to introduce the use of song books, it should look carefully over the field of publications to meet this need. The books available for community singing include the following: (1) "Twice 55 Community Songs," prepared by a committee of the Music Supervisors National Conference and published by C. C. Birchard & Company, 221 Columbus Avenue, Boston; price \$.15 a copy, \$12 per 100. (2) "Home and Community Song Book," edited by Thomas Whitney Surette and A. T. Davidson, and published by the Boston Music Company; price \$1, with discount in lots over 100. (3) "Americanization Songs," a Liberty Chorus Song Book for school and community singing, edited by Anne Shaw Faulkner and published by the McKinley Music Company, 1501-13 E. 55th Street, Chicago; price \$.50 a copy, \$40 per 100. (4) "The Ditson Community Chorus Collection," published by Oliver Ditson Company, 150 Tremont Street, Boston; price \$.20 a copy.

The use of such a music book will serve as a bridge between the song sheet and the regular collection of choral works, between spontaneous singing and formal choral study,



between popular and standard music, between unison and part singing.

In supplying song books to the audience at a sing, one of two methods may be adopted. The books may either (1) be placed on sale at the entrance to the auditorium, where those who wish to buy them may do so, or, (2) they may be given out and the request made that the books be left in the seats at the conclusion of the sing. All persons desiring to retain them may give the cost price to one of the ushers. Under this arrangement few books will be lost and the total cost of replacing these will doubtless be less than the cost of providing free song sheets.

There may be occasions when both song sheets and song books will be used and at such times the leader should be careful to announce the number of the song to be sung, as it appears both on the sheet and in the book. If it is to be found in only one of the two, he should say so. When both song sheets and books are used, the leader might make good use of the persons who have the books, by having such persons (1) sing, alone, verses that may be only in the book; (2) hum accompanying parts, while the persons provided only with the sheets sing the melody, (3) sing special numbers in the book, as if performed by a choir. With the aid of the books, also, the leader may be able to do some special drilling upon troublesome parts of different songs. Another use of the books is for the formation of special study groups which are to prepare numbers to be sung as features of the next general sing.

Through the employment of song books, it is possible to make the sings more educational by placing before the people explanatory data contained in the books regarding the history of the different songs and the circumstances of their composition.

### *Music Library*

There is additional musical equipment which the committee should have at its disposal, particularly in the form of a musical library. First of all, the committee should be supplied with a certain number of copies of the sheet music of the various songs represented on song sheets and slides.



Folios should then be made up to correspond exactly with the song sheets and supplied to all who lead singing under the direct auspices of the committee, to the end that when they go to keep a singing engagement they can supply the accompanist with the piano parts for all the songs used on the program. The folios might be loaned out to organizations or clubs having their own leaders which wish to avail themselves of the song sheets or slides in the possession of the committee. Whenever loaning this equipment to different groups the committee could also give advice on the conducting of the sing. In this way, the committee could establish a clearing house, not only for song leadership, but for music, song sheets, slides and information.

In case the musical campaign in the city had progressed so far that work was being done with the instrumental and choral groups, it might be advisable for the committee to have in its possession a goodly number of copies of collections of choral music, of music for orchestra or band, of choral music in octavo form and standard band and orchestra editions. In this way, if several choral units were operating with the help of the committee, the music for one composition could be circulated around these different groups, allowing each one to use it long enough for rehearsals and for performances of some public occasion. By this means these units would have the advantage of a musical library to which their own resources might not give them access. The same scheme would apply to band and orchestra music. For the purpose of building up such a library it would be advisable for the music committee to invite already established organizations to donate such music as they were no longer using.



## CHAPTER SEVEN

### Cultural Values of Community Music

**T**HE educational and cultural values in community music and the possibilities which lie in it as a force for community building are fundamental. No program of community music will succeed which does not take into account the necessity for an educational process which lays a solid foundation and builds for progression and permanency.

The interpretation of life through music in which all members of the community shall share; the opening up of channels through which a richer cultural life will permeate the community and a finer appreciation of the best in music and allied forms of art will result; the drawing together of the citizens of a community on the basis of a common interest which will point the way to still broader mutual community interests, and finally, a higher type of citizenship because through music we are building on the best contributions of all ages and races to their national life—all these great objectives must fall within the scope of community music.

While the development of the cultural values which lie in community music must necessarily be a matter of gradual growth and the appreciation of good music must be built up slowly as opportunities for hearing the best in music and sharing in it are offered, it is possible to hasten the process and to create a greater interest by the judicious introduction of certain features of informational and educational significance.

The most immediate way in which a community sing can be given added educational value is through the spoken word of the leader. He may not only help the audience to a better appreciation of the songs sung but may add incidentally to their general store of information. This may be done by telling something of the nature of the song and how it was written, something about the life of the composer or about the history and customs which it represents. In other words, it would be wise for the leader to preface various songs with



spoken introductions. For this purpose the leader should make careful study of the numbers which are suitable for community singing, not only that the words and music may be thoroughly understood and appreciated by him, but that he may convey this understanding to the audience. These introductions, which may include interesting facts about the writing of the music, or the words of a song, or both, will raise the audience to a higher plane of emotional and intellectual response. Some of the music books issued for community singing give brief explanatory data concerning the different songs. A few rather extended stories of representative songs follow.

### SONG STORIES

#### *Star Spangled Banner*

Our national anthem was written on the occasion of the bombardment of Ft. McHenry in 1814, by Francis Scott Key of Baltimore. Key, authorized by President Madison, had gone out under flag of truce to the British fleet then lying in Chesapeake Bay to ask the release of a friend held on board the flagship. As it happened, he arrived at a most inopportune moment, just before the time set for the attack on the Fort, and so, although a promise of his friend's release was secured, both men were detained as it was felt they could not have failed to observe the preparations for the attack. Their little boat was moored to the side of one of the large vessels and for a day and night the men watched the bombardment. During the night the flag could be seen waving lighted by the "rocket's red glare," but when the firing ceased for a few hours before daylight there was no way of telling whether the fort had surrendered or not. Anxiously they paced the deck for the rest of the night, until dawn revealed the fact that "our flag was still there!" In the overwhelming joy of the moment, Key snatched an old letter from his pocket and leaning on a barrelhead wrote the words of "The Star Spangled Banner."

The verses were printed in the *Baltimore Patriot* and immediately found their way into the camp of our army. The men set up a demand for music to the words and Ferdinand



Durany, an actor, in a hurried search through an old song book found a usable tune known as "Anacreon in Heaven."

### *Battle Hymn of the Republic*

In December, 1861, Mrs. Julia Ward Howe with a party of friends drove out from Washington to McClellan's camp to witness a review of troops. The manœuvres were interrupted by an unexpected attack of the enemy, and instead of a parade the visitors saw re-enforcements rushed to the front. On the trip back to the city, progress was extremely slow owing to the fact that the road was filled with men returning to camp, and to help pass the time Mrs. Howe started the singing of army songs. Among others, the tune of "John Brown's Body" was repeated over and over again, the passing soldiers taking up the refrain. The Rev. Dr. James Freeman Clarke, who was in the party, urged Mrs. Howe to write words to the stirring tune that would be expressive of the present spirit. She promised to try, and waking before day-break the next morning, soon thought out the five stanzas of the "Battle Hymn of the Republic." Fearing she might forget them if she went sleep again she arose, and finding a scrap of paper and a pen, wrote out the words in the dim light.

The song was published in the *Atlantic Monthly* in February, and within a year was printed broadcast in newspapers and army songbooks and had been adopted by the soldiers as the great hymn of the Union armies.

### *The Old Oaken Bucket*

Samuel Woodward, the author of "The Old Oaken Bucket," was born of poor parents on a Massachusetts farm. At the age of fourteen he showed a faculty for making rhymes that was considered so remarkable by the village that he was taken into the pastor's own home to receive an education. Money enough to send him to college was not forthcoming and Samuel himself had not the ambition to get an education through his own efforts, so he turned to the printing trade. Verse-making and love-making occupied most of his time and practically every business venture he touched failed. He was the editor of a number of short-lived papers. One of these he is said to have dedicated to the ladies, but their



fathers, husbands and brothers failed to subscribe and his creditors were left with only a 600-line poem on their hands to pay the bills. He was constantly wandering from place to place and although there was always a market for his verses, his whole life was one of poverty.

It was in the summer of 1817, while Woodward, his wife and four small children were living in Duane Street in New York, that "The Old Oaken Bucket" was written. The author came into the house one sultry afternoon, poured himself a glass of cool water and draining it, said: "This is very refreshing, but how much more refreshing would it be to take a good long draught from the old oaken bucket in my father's well at home." "Selim," exclaimed his wife, "wouldn't that be a pretty subject for a poem!" The melody was adapted by Frederick Smith from Kiallmark's music for Moore's "Araby's Daughter."

### *Old Kentucky Home, Old Folks at Home, Old Black Joe*

As Stephen Collins Foster was not a Southerner, but a native of Pennsylvania, his remarkable aptitude for understanding and typifying the best in negro music can only be laid to the fact that when he was a child he was frequently taken to a church of shouting colored people by his father's mulatto bound-girl. In fact, one finds short scraps of some of their religious airs in his "Hard Times Come Again No More" and "Oh, Boys, Carry-Me Home." Atmosphere and settings for the songs were probably absorbed during a trip down the Mississippi.

Practically all of Foster's inspirations came to him complete with both words and music. His ideas for the words, his brother tells us, were usually inspired by some personal experience or remembrance. "Old Dog Tray," for instance, was inspired by the remembrance of a much loved setter dog which had been given him by a friend. "Old Kentucky Home" had a real setting. "Old Folks at Home" was probably inspired by the very strong family affection in the Foster home. It was this song, incidentally, which appeared in one edition bearing the name of E. P. Christy (a famous minstrel) as composer. Christy paid five hundred dollars for the



right of singing the song before its publication, and for having his name appear on this one edition. Morrison Foster tells us that when the author was writing the song he had great difficulty in finding a suitable name for the Southern river. Dashing into his brother's office one day he demanded suggestions. Opening an atlas they began to search. Yazoo was suggested—but discarded; Pedee—also rejected. Finally they found the Swanee, a little river in Florida which empties into the Gulf of Mexico. The name just fit, and Foster proceeded to immortalize the stream.

### *Perfect Day*

"A Perfect Day" was written at the close of a beautiful day, when with a party of friends Mrs. Carrie Jacobs-Bond had been to view the beautiful sunset on Mt. Rubidoux, California. Returning to the inn, Mrs. Bond jotted down the words to use as a greeting at a dinner party that night.

Several months later, riding across the desert in the moonlight with a party of friends, she began to hum a tune to the words. Someone remarked, "You have a new song, haven't you?" She replied, "I didn't know it, but perhaps I have." That night the music was composed and the song was published within a few months.

### *Long, Long Trail*

Although "The Long, Long Trail" was last year awarded a prize by Yale University as being the best song of the war times written by a Yale student, it was not properly a war song, but was written for a Junior Show at the University. At the last rehearsal of the show it was suggested to the authors that they needed a sentimental song to balance the ragtime music, and sitting down at the piano, Zo Elliot produced the melody while Stoddard King wrote the lyric. Many of the music publishers in this country refused to publish the song and it was finally taken to England where it was accepted by an English publisher. Although used a little in the English music halls it did not really become popular until the men in the trenches took it up and put a deeper interpretation into the words. From the trenches its popularity spread



until it finally became one of the best loved songs of the war period.

### *Keep the Home Fires Burning*

A tragic note was given to this song by the death of its author, an American woman, Lena Gilbert Ford, who, with her crippled son, was killed in London by a bomb from a German airplane.

### *Swing Low, Sweet Chariot*

This negro spiritual grew out of an incident concerning a Tennessee slave woman who had been sold from her babe by her master and was to be sent farther South. To be "sold South" was to the slave to make a journey from which no traveller ever returned. Therefore the mother determined to take her life and that of her baby. Bent upon throwing herself and her child over the steep bank of the Cumberland River, she was stumbling along the road, muttering, "Before I'd be a slave I'd be buried in my grave." An old "mammy" seeing the determined expression on her face and hearing these words, read her intentions. She laid her hand on the mother's shoulder and said: "Don't you do it, Honey; wait, let de chariot of de Lord swing low and let me take out one of the Lord's scrolls and read it to you." Then making a motion of reaching out for the scroll and unrolling it, she read: "God's got a great work for dis baby to do; she's goin' to stand before kings and queens. Don't you do it, Honey." The mother gave up her suicidal intent, and allowed herself to be sold into Mississippi, leaving her baby behind. Out of this incident "Swing Low, Sweet Chariot" was born, and passed from mouth to mouth. The prophecy of the old mammy was literally fulfilled. After the war the child entered Fisk University and became a member of the Original Fisk Jubilee Singers who stood before kings and queens.

### *Programs and Slides as Educational Mediums*

Whenever a printed program is issued for a community sing of a serious nature, it might be well to incorporate in this program some brief explanatory data regarding the songs, so that the audience will not only join in the singing more



appreciatively, but, as they take the programs to their homes, they may fix more firmly in their minds the historical significance of the song.

The stereopticon when used in community singing presents a splendid opportunity, as is suggested in Chapter Six, for connecting up the song with information of general interest. For instance, if the Neapolitan boat song, "Santa Lucia," is to be sung, it will be effective to throw upon the screen first a slide announcing the song, then a view of Naples, showing some of its maritime life characteristic of the song. Some of the Stephen C. Foster plantation melodies might be accompanied in a similar way with a picture showing a group of cotton pickers in the South. Very often with the song to keep up the interest, it is possible to go a step further than the mere presentation of pictures, by introducing reading slides stating interesting facts about the countries represented by the songs on the program. For example, the singing of the familiar "Song of the Volga Boatmen" could be accompanied by a slide stating certain facts about Russia's resources and its customs.

### *Singing as a Citizenship Medium*

Nowhere in the field of community singing are the educational possibilities greater than in the citizenship or Americanization sing. Through the use both of slides and of the spoken word, the foreign-born persons in such a gathering can be helped not only to feel the ideals of this country emotionally, but to gain a knowledge of the country's history, traditions and resources, such as will confirm them in their belief in America as their chosen home. An excellent historical program built along these lines is one which represents America's wars. That is, each one of our important wars will be represented not only by a song, but by a brief address describing the part which the United States played in this war and its reasons for entering the conflict. A specimen program for such an event would be the following:

"America" .....Audience  
 Ten Minute Talks on Our American War Presidents  
 Washington—The American Revolution.....Address  
 "Hail, Columbia" (President's March).....Audience



## C U L T U R A L   V A L U E S

Lincoln—The Civil War.....	Address
“Battle Hymn of the Republic”.....	Audience
McKinley—The Spanish-American War.....	Address
“A Hot Time in the Old Town Tonight.”	
	Instrumental
“The Americans Come!”.....	Solo
Wilson—The World War.....	Address
Familiar Songs .....	Audience
“The American’s Creed” .....	Audience
“Star-Spangled Banner”	

In communities where there is a general community sing at regular intervals, the programs might be made not only more educational but more varied by introducing now and then a tableau to represent someone of the songs on the program. This will not only be valuable to the singing, but may be the means of bringing out some community talent along dramatic and art lines.

### *Making Famous Stories Live*

A similar method of linking up musical and dramatic elements for the purpose of making a sing educational, is that of introducing what is called a melodrama sing, that is, a short section of the program in which part of some famous story is illustrated through the medium of singing. For instance, one such that has been devised is an illustration of “Romeo and Juliet” which introduces three soloists and the body of the audience as chorus. While the story of this Shakespeare play lends itself more readily than many others to lyrical treatment, yet there are incidents in various standard stories that could be vividly brought through the medium of community singing before a public that might not otherwise be acquainted with them.

### *Giving Significance to Holidays*

The coming of special holidays or events furnishes occasion for particularly spontaneous educational work in connection with community sings. For instance if a sing is to be held in commemoration of Lincoln’s Birthday, the committee may avail itself of numerous slides illustrating all phases of Lin-



coln's life. Motion pictures could also be drawn upon for this purpose. The musical slide of the program might include a certain representation of the Civil War songs, some of the Stephen C. Foster songs and others appropriate to the occasion. All this music could be accompanied with explanatory data either verbally or on the screen, which would link up the music with Lincoln as the subject of the meeting.

### *Community Singing and the Schools*

The educational value of the general community sings which are held in conjunction with the public schools will be given more definiteness if the songs are made to fit naturally into the scheme of musical work that is being carried on by the school. As one of the principal phases of this work is generally vocal training, the leader of the community sing should first of all make it a point to see that the singing of the children on these special occasions does not undermine the solid work which may have been put in on their voices. That is, after the music instructors have been working hard to create a refined, musical quality in the children's voices, the song leader must see to it that these voices are not badly used at the community sing. In this mass singing the pupils must not be allowed to indulge in a child's fondness for shouting, since this will undo much of the good work that has been done in their vocal training.

In linking up the singing work with the public schools, special programs could be arranged along the lines indicated above, in which the singing could be made to illustrate some phase of history or literature that was being studied by the class. Such special programs might also be designed to give greater interest to some phases of the musical education then being conducted in the school. When holding such special sings it might be well to invite the parents of the children to attend. There should be certain numbers in which parents should join in the singing. In this way it should be possible to create a greater interest on the part of the parents in the musical education of the children.

School children may well be used in connection with special holiday celebrations in which singing plays an important part, and may be trained, in cooperation with the music super-



visor and instructors, to have a large share in community events into which music is introduced.

### MUSIC MEMORY CONTESTS

One of the best devices for familiarizing people with musical masterpieces and making good listeners of them is that of music memory contests. These contests might be developed in the following manner:

1. A list of selections, instrumental as well as songs, should be made up by a committee composed of the principal musicians of the city, one composition for each day during the period of the contest.

2. Every morning the newspapers should announce the selection for the day and give a brief statement regarding the time and origin of the selection or a short biography of the composer. An effort should be made to secure the most interesting stories possible regarding the composer or selection. A number of such stories are recorded in Chapter Seven.

3. Schools, churches, fraternal orders, factories, office buildings and various social groups should be asked to play this selection on the phonograph or to have someone play it on the piano.

4. Arrangements should be made with the music stores whereby they will play the daily selection for anyone who requests it.

5. Accompanists and other instrumental players should be listed who will go upon request to various factories and other groups participating and play the selection for them.

6. From time to time contests should be held where the selections should be played and the songs sung with the words at first, but later the tunes played without the words so that a real test of memory of the tunes will be had.

7. Various semi-final contests ought to be held culminating in a large community contest to be held in a leading theatre or auditorium, at which time an orchestra should play the selections.

The following selections might be used for a four weeks' contest:



# COMPOSERS

# SELECTIONS

## FIRST WEEK

1. Cadman, Charles Wakefield... From the Land of the Sky Blue Water
2. Beethoven, Ludwig van..... Minuet in G
3. Offenbach, Jacques..... Barcarolle, from the Tales of Hoffmann
4. MacDowell, Edward..... To a Wild Rose
5. Foster, Stephen Collins..... Old Black Joe
6. Verdi, Giuseppe..... Triumphal March, from Aida
7. Handel, George Friederich.... He Shall Feed His Flock

## SECOND WEEK

8. Brahms, Johannes..... Lullaby
9. Schubert, Franz Peter..... Unfinished Symphony; First Movement
10. Nevin, Ethelbert..... Oh That We Two Were Maying
11. Rubinstein, Anton..... Melody in F
12. Liszt, Franz..... Liebestraum (Dream of Love) No. 3
13. Sousa, John Philip..... Stars and Stripes Forever
14. Bach, Johann Sebastian..... } Ave Maria
- Gounod, Charles..... }

## THIRD WEEK

15. Tschaikowski, Peter..... Adagio from 6th (Pathetique) Symphony
16. Elgar, Edward..... Pomp and Circumstance March No. 1
17. Massenet, Jules..... Elegy
18. Grieg, Edward Hagerup..... To Spring
19. Mendelssohn-Barholdy, Felix.. Oh for the Wings of a Dove
20. Schubert, Franz Peter..... Moment Musicale in F Minor
21. Negro Spiritual..... Swing Low, Sweet Chariot

## FOURTH WEEK

22. Verdi, Giuseppe..... Celeste Aida
23. Saint-Saëns, Camille..... The Swan
24. Chopin, Frederic..... Polonaise Militaire
25. Wagner, Richard..... Lohengrin Wedding March
26. Rachmaninoff, Sergei..... Prelude in C Sharp Minor
27. Schumann, Robert..... Träumerei (Dreaming)
28. Wagner, Richard..... Pilgrims Chorus

The most expedient plan for conducting the contest comprises the following:

1. Place—a theatre or auditorium large enough to seat your crowd. As each person enters he should be given a card containing as many numbers as there are selections to be played. The name and address of the participant will, of course, be written on the card before being presented to the judges.

2. Have approximately twenty of the list of selections played either in part or entirety, according to the length of the selection, on a piano, player piano, violin or phonograph, making up a program of approximately two hours.

3. Credit should be given for the name of the selection



and the name of the composer, possibly one-third of the credit being given for the name of the composer and two-thirds for the name of the composition. There would be some question as to whether some credit should be given for the name of the composer without the name of the composition.

A number of difficulties, of course, would arise, the chief one being the problem of keeping the participants from looking at one another's score cards, but even if the contests—the final as well as the semi-final—are very much of a failure, a great deal of good will have been accomplished through the memorizing of the selections.

A splendid idea would be to work out special contests in schools with the schools under the direct supervision of the music supervisors. Some of these have been held rather successfully. Most schools have orchestras nowadays and those who do not have either a player piano or a victrola.

The music memory contest comprises an excellent game for house parties and church socials. Papers are passed out and the people are told to write along the border numbers one to thirty. Then a person at the piano plays parts of thirty selections. In some instances he plays only one measure—it depends upon the familiarity of the selection. In "Nearer, My God, to Thee," he plays only the first three notes. The same with "Till We Meet Again" and other popular songs.

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